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Is This The Valiant Age?

VOL. 1
NO. 3
March 93

COMIC BOOK COLLECTOR

THE MOST COMPLETE MONTHLY COMIC PRICE GUIDE

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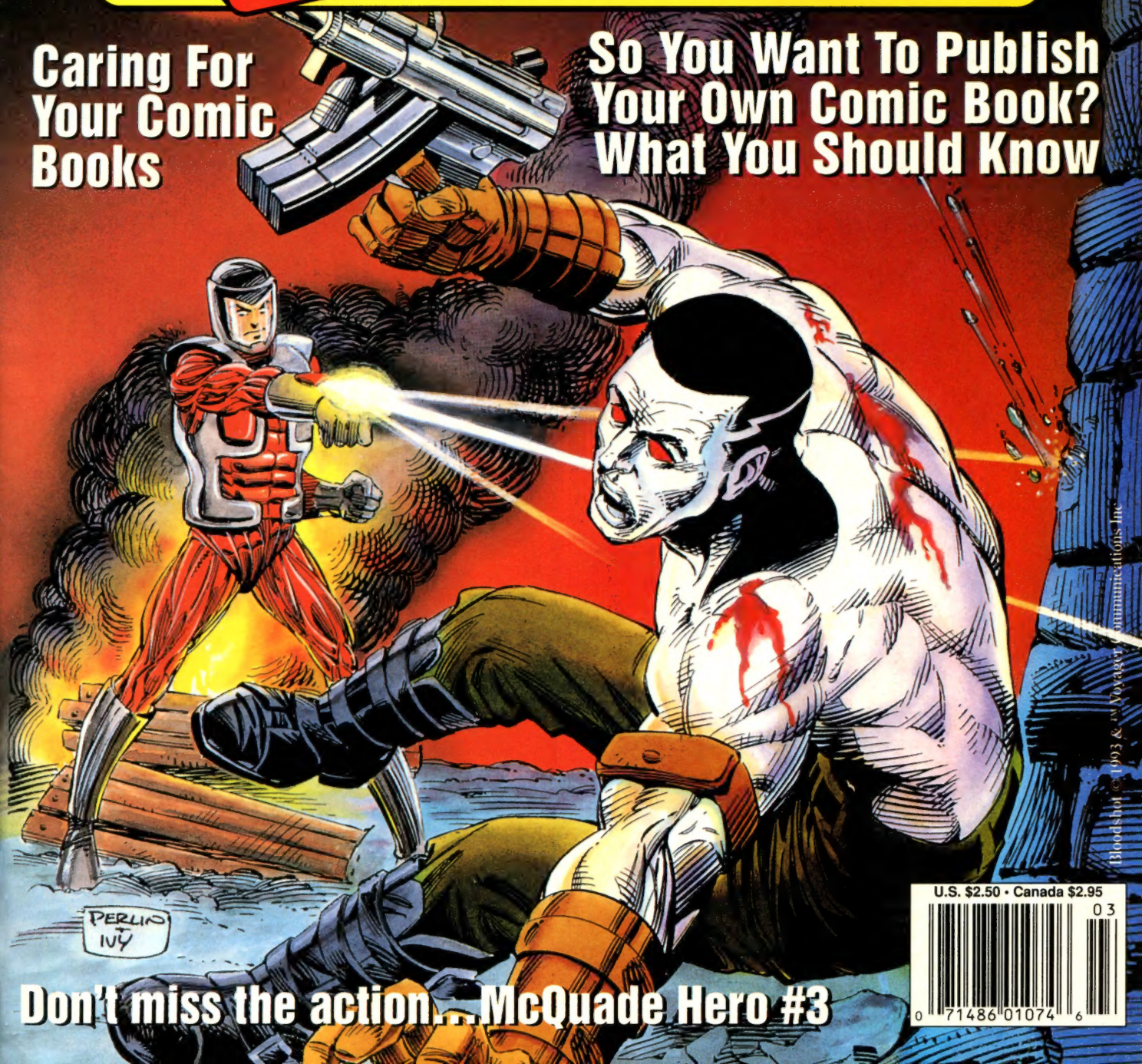

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COMIC BOOK COLLECTOR

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No. 3
MAR. 1993

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Letters To The Editor

Letter From The Editor

Welcome to another fun-filled issue of CBC. We hope you like our breathtaking Bloodshot cover provided by Valiant Comics, because we certainly do.

If that's not enough Valiant for you, check out Jim Chambers' interview with the Valiant gang. Find out what makes them tick as well as what they have planned for the future.

William M. Cole, an authority on comic preservation, writes a brilliant article that may just hold the key to keeping your comic collection safe.

Ever thought about publishing your own comic? If so, Steve Darnall's article "Should You or Shouldn't You Self Publish" is a must read. Find out what it took, for some of the more successful self publishers, to get where they are now.

We have also included a survey that will benefit both of us if filled out. We need your help to make CBC the best, and this is your chance to contribute and possibly win a free subscription to CBC while doing so. Please take extra care when filling in question #12, you could be the deciding factor.

If you have any other comments or just wish to say hello, drop us a line. Send to: Comic Book Collector, CBC Mailbox, 155 E. Ames Ct., Plainview, NY, 11803.

Peace!
Doug Kale
Ian Feller

I just purchased a copy of *Comic Book Collector* in hopes that I could gain some knowledge of my comic collection. I have tried to keep most of the comics that I had as a kid, unfortunately this didn't work. My mother sold most of them and I now have about 81 left. I have Spider-Man, Conan, Superman, Superboy, Fantastic Four, Lois Lane, Dr. Strange and many more. The reason I'm writing is because I can't find my comics in the price guide. Am I just not reading it correctly?

Shawn Lee Faircloth
Lexington, Kentucky

I don't think you're misreading the price guide, I think you're misreading the titles of your comics. All the titles you mention are listed in alphabetical order under the correct comic company. If you aren't sure of the title, check the indicia (see reference page for definition) usually located on the first page. This will tell you exactly what the book is called. For example: If you are trying to find Spider-Man you need to look under Marvel Comics and then look under Amazing Spider-Man. It should be there.

I have a comic called Zen Intergalactic Ninja. It was made by Archie. At the top it says "#1 Collectors Edition." At one side it says "No. 1, Sept." The cover price is $1.25. I put it in plastic so it's in mint condition. A few weeks ago I bought your price guide, and it says my book is worth $250.00. My book has no volume number and I want to know if it is worth that price.

John V. Stelner
Trenton, New Jersey

Well I'm sorry to tell you, but the comic worth $250.00, is the original first print from Zen Comics. The listing for your Archie Comics Zen #1 is now listed in this months guide. From your description I believe you have the Mini-series #1, which is worth $1.25–1.75. Sorry about that John.

Just finished reading the premier issue of Comic Book Collector and I have to say I really enjoyed it. I was 14 in 1956, and I remember buying Showcase #4 and reading it till it fell apart. Since then I have been a collector of Golden Age and Silver Age comics. I think your publication will do a great service for collectors like myself. Your columns on Golden Age and Silver Age will be the first place I open to each month and I will use the information to help me choose titles I may not have already known about. I wish you all the best success possible.

Bill Chadwick
New Haven, Connecticut

Thanks for the kind words, we have received a lot of positive responses to our Silver Bulletins and Golden Age Extra columns. I'm glad you and all the other Golden and Silver Age collectors have found it useful. I hope you also like our price guide section which includes all those older titles each month.

I hope you can help me with a question I have. I love the Valiant comics, especially Bloodshot. The cover to Bloodshot #1 was Valiant's best yet. I have collected all of his appearances so far, and I have been trying to figure out when his first appearance was. I have heard it was Eternal Warrior #4, and I have also heard it was Rai #0. Is it one of these or something else altogether. I'd appreciate the help. Keep up the good work.

David Knoll
Fairfax, Virginia

Eternal Warrior #4 and Rai #0 were both released on the same day, so either one could be his first appearance, but it seems that Rai #0 is also an origin story, so our staff would consider that his first appearance.

My friend and I just started collecting comics. We keep hearing about really cool covers called die cut and foil. Can you tell us what these are? We really like your price guide and love to collect comics. We both like X-Men and X-Force best.

John Goody & Avery Newman
Irvine, California

First of all, thanks for the compliments and your support. Next, definitions telling what these covers are, can now be found on our new Reference Page, along with other definitions that we hope will help.

ATTENTION Comic Book Collector Reader: If you have any thoughts or comments concerning the comics hobby or *Comic Book Collector*, please send them to: *Comic Book Collector*, Letters To The Editor, 155 E. Ames Court, Plainview, NY 11803. ■

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Through The Grapevine

CHRISTIE'S EAST HELD ITS latest comic collectibles auction October 31, 1992. The auction included comics, original artwork and animation art from the golden age to the present.

The greatest sum paid during the auction was $82,500, for Frank Frazetta's painting "Mastermind/Fighting Man Of Mars" from the early 1970s. A close second was the Carl Barks original painting "Menace Out Of The Myths" from 1973. The painting along with four pencil studies of the painting, two cel set ups of the characters, two preliminaries and a large red pencil tissue of the finished scene sold for $77,000.

Original artwork was the hit of the day, but many key comics also brought high price tags. A very-good plus copy of Action Comics #1 (first appearance of Superman) sold for $26,400 and a very-good copy of Detective Comics #27 (first appearance of Batman) sold for $24,200. Lots consisting of near mint, file copies of EC Comics, Vault Of Horror and War Against Crime, and Crime Patrol and Tales From The Crypt sold for $26,400 each.

It seems a new trend is starting:

Detective Comics #27

collecting original artwork. Original paintings, pages and covers brought most of the big dollars at the recent ***Christie's*** auction. This may be as good a time as ever to start collecting pieces of original art by todays promising artists. One day these new pieces of art may sell for the big dollars.

The following is a list of the top ten highest prices paid at the auction and the items purchased:

1. $82,500 for the Frank Frazetta painting "Mastermind/Fighting Man Of Mars."

2. $77,000 for the Carl Barks, "Menace Out Of The Myths" original painting.

3. $30,800 for Mickey Mouse/Silly Symphonies matched pair of Sunday pages by Floyd Gottfredson.

4. $26,400 for a very-good plus copy of Action Comics #1. $26,400 for near mint, file copies of EC Comics, Vault Of Horror #12–40 and War Against Crime #10, 11. $26,400 for near mint, file copies of EC Comics, Crime Patrol #15, 16 and Tales From The Crypt #20–46.

5. $24,200 for a very-good copy of Detective Comics #27.

6. $20,900 for a Frank Frazetta, oil on canvas painting of a science fiction landscape.

7. $17,600 for near mint, file copies of EC Comics, MAD Comics #1–23.

8. $14,300 for a Robert Fuqua original cover painting, depicting a futuristic hero battling a robot, from Amazing Stories.

9. $13,200 for near mint, file copies of EC Comics, Haunt Of Fear #1–28. $13,200 for near mint, file copies of EC Comics, Weird Science #1–22.

10. $12,100 for near mint, file copies of EC Comics, Weird Fantasy #1–22. $12,100 for a fine condition, complete 62 issue run of Mickey Mouse Magazine.

* * * * *

TOPPS COMICS RECENTLY announced that they have signed **Jack "King" Kirby** to an exclusive long-term agreement. Kirby has granted Topps exclusive rights to his entire treasure chest of new characters, concepts, and stories which he has created over decades, but have never before been published. Estimates are that the volume is so great it may take many years for Topps to publish them all.

Topps is reuniting many members of the legendary '60s bullpen to carry out Kirby's never before seen visions. Roy Thomas, Steve Ditko, Don Heck, Gary Friedrich, Dick Ayers, John Severin, and Gerry Conway are just some of the writers and artists scheduled for projects.

Topps is proclaiming April, 1993 "Kirby Month." Four new Kirby titles encompassing two separate concepts will be introduced. One will be based on superheroes and the other a supernatural adventure series.

"The Secret City Saga," Kirby's superhero concept, will begin in April with three one-shot titles: **Bombast, Night Glider and Captain Glory.** In May, #1 of "The Secret City Saga" regular monthly series begins.

Kirby's Captain Glory

The supernatural adventure series is ***Satan's Six.*** Issue #1 of Satan's Six features a cover pencilled by Kirby and inked by Todd McFarlane. The issue

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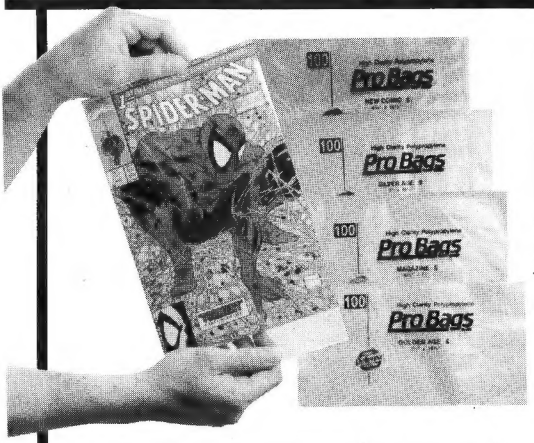

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also features eight pages of art and script by Kirby himself.

All the April titles will be polybagged with exclusive Topps trading cards.

* * * * *

IF YOU ARE LOOKING FOR a computer program to organize your comic collection then **ComicKeeper** from **Compu-Quote** is for you.

ComicKeeper is the first dedicated program on the market that allows comic collectors to inventory and evaluate their collections. The program was designed for ease of use and fast data entry. It automatically provides current price information for comic books based on the condition specified by the user and can even update that information yearly. ComicKeeper quickly builds an inventory of a personal comic collection using information provided by the user, as well as that retrieved from its extensive database of over 16,000 issues. Each issue is itemized separately, identifying the cover artist, up to three strip titles, and the cover date. The database is a comprehensive compilation of original information not available from any single source.

The first volume of the series is entitled "Super Heroes of the Silver Age," covering the period of 1955 to 1976. Over 500 characters are included; everyone from Batman to The Human Flying Saucer.

The second volume is entitled "20th Century Heroes," covering the period from 1976 to the present. 1700 different titles from 266 publishers are included.

ComicKeeper sells for $75.00 and is available for IBM compatible computers as well as Macintosh computers. Either volume may be selected at that first package price with the additional volume then only $30.00. A demonstration version, which allows the user to sample all of ComicKeeper's functions, is available for $15.00.

To place an order call (800) 782-6775. VISA, MasterCard and American Express are accepted. Tell them you saw it in CBC.

* * * * *

WARP GRAPHICS HAS ANNOUNCED the appointment of Eisner and Harvey Award nominee **Sarah Byam** to pen the ongoing *Elfquest: The Hidden Years*, series starting with issue #6, shipping March 17. Byam will take over after the initial five-issue run by Elfquest creators Wendy and Richard Pini.

Sarah Byam was recently nominated for an Eisner Award as Best Writer, and for a Harvey Award as Most Promising New Talent for her mini-series *Billi 99*, published by Dark Horse. Byam is also known for her work on the *Black Canary* mini-series, *Captain Atom* and as Mike Grell's assistant on *Green Arrow Annual* #5, all from DC.

* * * * *

THE PHILADELPHIA CIVIC CENTER will play host, October 8–11, to **Comicfest '93.** Billed as the largest comics and collectibles convention ever staged in the U.S., this four day event is predicted to be attended by over 70,000 people from New York to Washington. David Greenhill Promotions, Inc., the conventions promoter, expects more than 800 dealers and 150 industry sponsors. A two day independent trade show will precede the convention.

In addition to the usual new, used and investor caliber comics, Comicfest '93 will feature a variety of exhibits, events and activities that will appeal to science fiction and animation fans, card collectors and video game enthusiasts alike. The preliminary agenda includes an art show and auction of original comic and animation artwork; film and television sneak previews; special presentations by the industry's top publishers; and even video game competitions.

According to David Greenhill, President and CEO of David Greenhill Promotions, Inc., Comicfest '93 is being designed to appeal to everyone from the seasoned fans and serious investors, to the casual collector—even families looking for an unusual and exciting day of entertainment.

For more information contact Comicfest '93 at (914) 268-3600.

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DC COMICS IS BREAKING new ground with the launch of **Milestone Media**, a line of entirely-new all-ages comics featuring the adventures of a culturally diverse mix of super-heroes.

The Milestone line will present exciting, original heroes and villains viewed from a unique perspective, battling in a world that is like our own, and driven by internal conflicts that shape them in ways rarely seen in comics.

Milestone's initial monthly titles will focus on African-American superheroes as conceived by African-American creators. These creators are committed to quality storytelling and art. Future projects will reflect a wide diversity of characters and creators.

The first Milestone titles are self-contained stories that are accessible to casual readers as well as hardcore comic fans. Each book will include subplots and character relationships that reinforce the other titles. All the stories are set in the fictional city of Dakota, which helps to unify and strengthen the continuity of all the titles.

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DC COMICS HAS ANNOUNCED that **The Heckler #7**, which was available in January, will be the last issue of the series.

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ZEN COMICS HAS RECENTLY ANNOUNCED that **Konami Inc.** will release two different video games based on the *Zen Intergalactic Ninja* comic book.

Both, the 8-bit game for the Nintendo Entertainment System and a Zen Game Boy will be available shortly.

The games are to be based on the continuity found in the Archie Comics version of Zen. The game will have an environmental theme with Zen battling against Lord Contaminous and his henchmen, including Oil Slick, Smogger, Sulfura and Garbageman.

* * * * *

TEENAGE MUTANT NINJA Turtles return in "The Turtles Are Back ... In Time," their third movie, scheduled for a March 1993 release. New Line Cinema is confident that this third installment will match the performance of the first two. They are so confident that the movie's time travel/samurai storyline will appeal to all ages that millions of dollars of marketing have gone into it's promotion. The first two ranked as the top independent films ever, the third should do just as well.

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ANYBODY WHO COLLECTS fast-food premiums will be happy to hear that a major fast-food chain will run a special promotion to coincide with the release of **"The Turtles Are Back ... In Time."** Look for ads promoting it as the release date for the movie approaches.

* * * * *

IF YOU ARE INTERESTED in a comic that not only will be a col-

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And now with the Death of Superman interest in comic book collecting and investing is at an all time high. Many of these books are one of a kind and all have been priced at "Pre-Boom" levels.

So Act now! They're here today, they'll be gone tomorrow.

TITLE	GRADE	PRICE	TITLE	GRADE	PRICE
Action Comics #271	F (Tone)	$25	Flash #139	F	$2
Adventure Comics #287	Excellent	8	GI Combat #89	VG	8
Adventure Comics #290	F	60	House of Secrets #5	VG	8
Adventure Comics #298	VG	50	Justice League of America #34	F	12
Adventure Comics #312	F	15	Justice League of America #34	F	12
Adventure Comics #329	Fa	15	Magnus Robot Fighter #5	VG	12
Aquaman #52	VFa	17	Magnus Robot Fighter #6	F	12
Avengers #26	F	20	Magnus Robot Fighter #7	F	12
Batman #169	F	30	Magnus Robot Fighter #8	VG	12
Batman #181	VG	20	Magnus Robot Fighter #9	F	12
Batman #184	F	20	Magnus Robot Fighter #10	F	12
Batman (80 Page) #178	F	30	Magnus Robot Fighter #11	VG	12
Detective Comics #239	VG	50	Men of War #10	VG	12
Detective Comics #239	VG	50	My Greatest Adventure #11	VG	12
Detective Comics #295	F	50	My Greatest Adventure #11	VG	12
Detective Comics #300	VG	17	My Greatest Adventure (Giant Part 6) #1	VG	12
Detective Comics #310	F	17	My Greatest Adventure (Giant Part 6) #1	VG	12
Detective Comics #320	VG	17	My Greatest Adventure (Giant Part 6) #1	VG	12
Detective Comics #321	F	17	Silver Surfer #7	VG	12
Detective Comics #325	F	17	Spectacular Spiderman #1	VF	12
Detective Comics #327	G	10	Superboy #91	F	12
Detective Comics #339	F	13	Superboy #92	VG	12
Fantastic Four #37	VG	27	Superman (Man from Krypton #3)	G	12
Fantastic Four #38	VG	27	Superman (Man from Krypton #3)	VG	12
Fantasy Masterpieces #1	F	15	Superman #147	F	12
Fighting Forces #19	VG	8	Thor #169	VG	16
Fighting Forces #25	F	10	Wonder Woman #178	F	12
Fighting Forces #28	F	20	Worlds Finest #138	F	16

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	Grand Total	

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lectible, but also has a message, then **The Rubbers Bros.** fighting the evil of the A-Man are for you. The Rubbers Bros. Comics are AIDS educational comics which promote condoms as a health tool. The Father and Son creative team of Peter and Paul Mozeleski created the idea for The Rubbers Bros. in 1990, in an attempt to raise consciousness for the AIDS cause.

If you are interested in helping the cause, you can purchase these comics from The Rubbers Bros. Reading Club, P.O. Box 431, Wilbraham, MA 01095, or call toll free at 1-800-745-1057. A package which includes four comics ("When AIDS Strikes") and an activity book are available for $5.00. Send $10.00 and receive this package and a T-Shirt. A portion of the proceeds are used for AIDS research and prevention. All inquiries are welcome.

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DJS ADVENTURES SHOWCASE Sealer, the comic book picture frame with the ultraviolet protection, has caught the attention of many prominent collectors and raised the eyebrows of industry professionals. Stan Lee himself has said, "I am totally delighted with Showcase Sealer. Not only does it keep magazines in perfect condition, but allows them to be seen to their very best advantage in both a dramatic and highly pleasing manner." Award winning writer Harlan Ellison claims "...the Showcase Sealer is a dream come true." Showcase Sealer has not gone unnoticed by galleries, libraries and art centers around the country either, institutions such as The National Gallery of Art and the Smithsonian have found ways to utilize Showcase Sealer's unique UV filtering formula. Due to collectors increased interest in preservation and display protection, Showcase Sealer will be around for a long time. You can find Showcase Sealer at comic book stores everywhere or call 1-800-682-6936 for more information and tell them you saw it in CBC. ■

What's New In Comics

ARCHIE COMICS

IT'S DITCH DAY at Riverdale High. The question is, will America's favorite teen cut class? Find out in **Archie #412**, on sale March 16, by Mike Pellowski and Stan Goldberg.

Have you ever wondered why the Riverdale High gang have no siblings? Well that's all going to change in **Jughead #46**. Jughead's mom makes an announcement that will change his life forever-- he's going to be a brother. This is the beginning of a storyline that will run through issue #50, with the birth of Jughead's new sibling.

Teenage Mutant Ninja Turtles Adventures #45, "Mutations" re-tells the origin of Splinter and the Turtles from Splinters point of view. Written by Phil Nutman, with art by Ken Mitchroney and cover art by **Peter Laird**.

DC COMICS

THE FIRST TWO TITLES from the Milestone line are released this month. They are; **Hardware** and Blood **Syndicate**.

Hardware #1 is the debut issue from Milestone,by Dwayne McDuffie, Deny Cowan, and Jimmy Palmiotti. It is the story of Curt Metcalf, who discovers that Alva Industries, the corporation that paid for his education and made him a wealthy engineer, has been corrupted by its' founder. Curt then discovers that there is no way for him to stop Alva from using his genius to further their evil plans. At night he becomes Hardware, a high-tech dreadnought of vengeance, using his endless array of weapons and gadgets to foil the plans of the corporation. Issue #1 comes in two versions. A polybagged, direct market only version and an unbagged newsstand version. The polybagged version contains a 13" x 20" poster of Cowan's cover, a Who's Who style profile of Hardware, a Skybox trading card, and set "A" (first 4 parts) of a giant 16-piece puzzle. The other sets of the puzzle will be available in the Milestone releases for March. The unbagged version will feature a new cover by Cowan.

In **Blood Syndicate #1**, another **Milestone** title, Rob Chaplik, a reporter for the Dakota Chronicle, ventures onto Paris Island, "the most dangerous municipality in America," to chase down rumors of a new element in Dakota's gang culture. She finds the Blood Syndicate possessing superhuman abilities and even more brutally lethal than she thought possible. Rob accompanies the Syndicate as they wage a violent, superpowered assault on a local crack factory. This experience is quite an adventure for her, until she becomes a victim of the violence. Blood Syndicate is written by Dwayne McDuffie and Ivan Velez, Jr., with art by Trevor Von Eeden. Issue #1 comes in two versions. A polybagged, direct market only version and an unbagged newsstand version. The polybagged version contains a poster, a Who's Who style profile, a SkyBox trading card and set "B" (second 4 parts) of the puzzle.

Two new titles from the **Vertigo** line are available this month. They are **Sandman Mystery Theater #1** and a **Mercy** one-shot.

Sandman Mystery Theater #1 combines the best of two popular gen-

res: detective story and psychological thriller. Along the lines of classic film noir detectives Sam Spade and Philip Marlowe with a touch of Twin Peaks's Dale Cooper–Wesley Dodd is a man of mystery. His trenchcoat and gas mask convey an air of menace, yet the cryptic poems he leaves at the scene of the crimes he investigates are compelling clues to the man behind the mask. In this issue, mobsters, socialites and dark, twisted villains populate the world of Wesley Dodds, the Golden Age Sandman. Following a trail of horror and intrigue, Wesley enters the web of the Tarantula, who is determined to be the last dance on every young woman's card.

In this new **Vertigo**, prestige format, one-shot, titled **Mercy**, Joshua Rose lies in a coma, ready to allow death to take him, until, somewhere in his severed consciousness, he becomes aware of the supernatural being-**Mercy**. Everything he has ever believed is shattered. In his fevered brain Rose follows Mercy, a spiritual entity that passes through the lives of millions of people around the globe. What he learns in his desperate journey to uncover her secrets will change Joshua Rose's perceptions of himself and his universe forever.

Danger Trail #1 of 4, is the return of secret agent, spy and adventurer **King Faraday. Carmine Infantino** returns Faraday to action with the help of writer Len Wein and inker Frank McLaughlin. King Faraday is sent, by the Central Bureau of Intelligence, behind the Iron Curtain to rescue a Soviet scientific assistant in possession of sensitive information. The abductor is super-villain Kobra and he plans to use the information to create a weapon of destruction.

The new ongoing monthly series, **Legionnaires**, marks the bold beginning for some of the best lived heroes in comics history. **Legionnaires #1**, successfully recaptures the exuberance of the original Legion, combined with a modern style that will appeal to longtime Legion fans and to a new generation of fans. It's 2995, earth has been destroyed and all that is left are domed, linked cities in space. Chaos and civil unrest run rampant and the only hope for order is the Legionnaires–more than 20 young superpowered adventurers, whose fantastic exploits harken back to the glory days of the United Planets and of the Legion. Also included is part 1 of "A Guide to the 30th Century," a text feature with information on the Legionnaires and a description of their 30th century environment–including character design sketches.

Continuing the Death of Superman storyline is Supergirl/ Team Luthor #1. Supergirl and Lex Luthor lead Team Luthor into the streets of Metropolis to take back the city that has been taken over by the criminals since Superman's death. Written by Stern and L. Simonson, pencilled by Rodier and Brigman and inked by Rodier and others.

DARK HORSE COMICS

NEW FROM **DARK HORSE** is **Terminal Point #1** of 3, created, written and illustrated by Bruce Zick. Terminal Point is the story of the Web, a great network of time and dimension, that encompasses all that was, is and shall be. Anybody gaining control of it would control everything. The Terminus Agency plans to do just that by sending out Web Runners (bio machines programmed to accomplish their mission at any cost) to chart the Web and plant beacons at crucial intersections of space/time. Once completed, this network of Terminal Points will allow Terminus to change reality itself. The runner sent to carry out this final plan is Pilot, unfortunately for Terminus, Pilot has a mind of his own. Shipping February 23, 32 color pages for only $2.50.

Attention Star Wars fans!! Dark Horse Comics #7 will contain **"Star Wars: Tales of the Jedi"** part 1. Tom Veitch scripts a three part series of stories telling exciting new tales of the Jedi Knights from the era of the Old Republic, millenia before the time of Luke and Han. Janine Johnson will provide the artwork for the series that will serve as an introduction to characters that will appear in a new miniseries in 1993.

Also included in **Dark Horse Comics #7** is **"Mad Dogs,"** part 4, by John Arcudi, Andy Dimitt and Chris Warner, **"Predator: Blood Feud"** part 4, by Neal Barrett, Jr. and Leo Duranona, and **"RoboCop: Invasions"** part 2, by Steven Grant, Nick Gnazzo and Bruce Patterson. Shipping February 23, 32 color pages for $2.50 and a Star Wars painted cover by Dave Dorman.

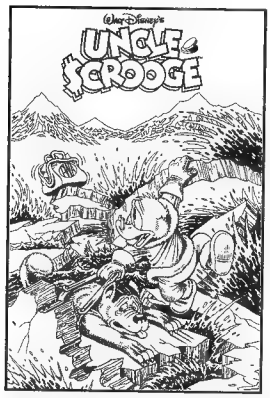
DISNEY COMICS

DON'T MISS THESE HOT titles from **Disney Comics** on sale in March. **Donald Duck Adventures #36**, featuring "Donald Duck and the Titanic Ants" with story and art by Carl Barks. What's a Billionaires picnic without ants? Well these are no ordinary ants, they're gigantic, and there's no way to stop them unless Donald and Uncle Scrooge can come up with a solution.

Walt Disney's Comics and Stories #583 features two special reprints. The conclusion of "The Three Caballeros" by Walt Kelly, originally printed as Four Color No. 71, contains the adventures of Donald, Jose Carioca and Panchito as they learn about Latin America. The second chapter of "Mickey Mouse on Sky Island" reprints the famous Mickey Mouse strip by Floyd Gottfredson which first appeared in the dailies from 1936-1937. This is the first reprinting of this story into comic book form. The story by Ted Osborne, has Mickey and Goofy buy an airplane and discover an island in the sky, filled with marvelous inventions and run by a brilliant scientist named Dr. Einmug. Peg Leg Pete appears as a spy who's after Einmug's atomic formula.

In "North Of The Yukon" in **Uncle Scrooge #278**, Uncle Scrooge returns to the place where he first made his fortune. In this book-length classic by Carl Barks, Uncle Scrooge must make a deadly choice: save a satchel that could mean his fortune, or save the life of an old sled dog. Can you guess his decision?

The Disney animated feature, Aladdin, continues with a new set of stories in **Aladdin- "More Arabian Nights" #1**, Aladdin and Jasmine are bored with their palace life and long for



the magic that heightened their lives when the Genie was around. Unbeknowst to them, Jafar is close to creating a little damaging magic if he can just find a master to free him from the bonds of the lamp.

HARVEY COMICS

HARVEY COMICS introduces Japan's most famous superhero: **Ultraman.** The giant-sized defender of the Universe, takes on Goudis, the Mother of all Monsters, in the cosmic battle of his life. The first part of this 3 part, $2.50, mini-series, written by Dwayne McDuffie with interior art by Ernie Colon debuts Harvey's unique "Virgin Cover". This "Virgin Cover," available on the direct market version only, is free of any logo and text and features an original Ken Steacy painting. Ultraman #1, comes polybagged with an exclusive Ultraman collector's card.

IMAGE COMICS

PITT #4, BY DALE KEOWN with Brian Hotton, features an appearance by Spawn. In a power strike, a group of intergalactic bounty hunters launch an attack which gains them the upper hand in their fight against Pitt. Spawn appears, but whose side is he on?

In what has to be one of the strangest cross-overs ever in comics, **Cerebus** appears in **Spawn #10.** Todd McFarlane and guest writer Dave Sim fling Spawn into the Erebus realm of deep blackness. The story will start in color and change to black and white with the appearance of Cerebus. This humorous comic also includes a pull-out poster of **Bloodwulf** by **Rob Liefeld.** All this for only $1.95.

Brandon Choi, Scott Clark, Karl Altstaetter and Jim Lee bring us **StormWatch #1** of 3. The Cold War is over and so is the fear of Nuclear Armageddon. Unfortunately, new crises are on the horizon, so the United Nations forms a new hero team called "The StormWatch." In this first issue the leader of the StormWatch team, **Battalion,** is sent on a mission to confront the horrors of the civil war in Sarajevo, Yugoslavia. Even after the completion of the mission the consequences of its aftermath follow Battalion home to America where he is forced to fight for the survival of his family. Each issue of the series will contain a speciál coupon redeemable for a Limited Edition StormWatch Card, drawn by **Jim Lee.**

Image Comics shows us their lighter side with **Swimsuit Special #1.** Jim Lee, Marc Silvestri, Whilce Portacio, Joe Chiodo, Scott Williams, Scott Clark, Karl Altstaetter and Nick Manabat bring to life some of Image's hottest beauties and hunks. This sizzling collection of swimsuit pin-ups will warm any Image fan during the cold winter months. Included is a special flip-cover featuring artwork by Jim Lee and Marc Silvestri, all for $1.95.

MALIBU COMICS

THE OFFICIAL EX-MUTANTS comic book created exclusively for the Consumer Electronics Show and never before available to the direct market is now available as **Ex-Mutants #1 Video Game Edition.** There is a limited number of these full color, 24 page comics. Included is a 12 page story in which the professor is going to die if he doesn't get a new power cell and the Ex-Mutants are given the task. Their only problem is they must make a raid on Sluggtown, right into the midst of their enemies. Also included are 12 pages of background material on the series with a full color Ex-Mutants poster.

Malibu Comics has announced the formation of the **Malibu Megaverse,** a line of interrelated super-hero comics by some of the best writers in the industry. Creators Mike Barr, Steve Englehart, Steve Gerber, James Hudnall, Gerard Jones, Larry Niven,

James Robinson and Len Strazewski with the help of Wes Craven will debut the Megaverse in the summer of 1993. The basic outline for the Megaverse is complete and scripts for some of the titles have been assigned, but the search for Megaverse artists is still on. Stay tuned for more information.

MARVEL COMICS

HAVE YOU BEEN WONDERING what happened to **Darkman**? Well if you were, you'll be able to find out in the new 6-part limited series. In **Darkman #1**, the hero from the hit movie returns and he's bloodthirsty for revenge. Durant, the man who ruined his life, is his target, but he's dead- or is he?

The humor title **Groo The Wanderer** celebrates its **100th** issue this month. Groo acquires a few extra IQ points and ends up causing more trouble than usual. This heightened intelligence leads Groo to ponder a new direction and will fill his adventures with a whole new cast of characters starting in issue 101. The 48 page **Groo The Wanderer #100** should be hilarious.

Horror fans will swarm to **Midnight Sons Unlimited #1**, a 64 page horror spectacular starring Ghost Rider, Johnny Blaze, Morbius, the Nightstalkers and the Darkhold Redeemers in four separate stories. All this and a beautiful Mark Texiera cover make this $3.95 book a sure thing.

If you were a fan of the original **Son Of Satan** series then you're in for a treat as **Daimon Hellstrom** gets his own title. **Hellstrom Prince of Lies #1** debuts this month as Gabriel the Devil Hunter investigates a cult called the Book School and discovers that its leader is none other than Daimon Hellstrom himself. Issue #1 will feature a parchment cover with red thermographic (raised) ink. A first for Marvel.

Marvel UK titles continue to invade the US with **Wild Thing #1**. **Wild Thing** takes place in 1996, when virtual reality is no longer just a game. Users plug in not only to escape reality, but to deny it altogether, and hardcore addicts often don't emerge from their homes for weeks. To combat addiction and illegal trading, Nikki Doyle, an ex-black marketeer of the technology, is hired to declare war on offenders. As Wild Thing, she meets up with a virtual reality incarnation of **Venom** and **Carnage**, and the destruction of the virtual reality universe becomes a nightmare all too real.

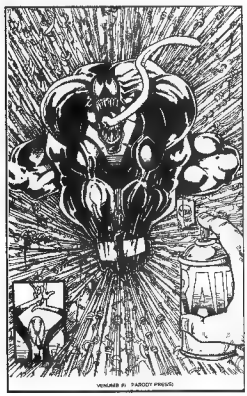
Also debuting from **Marvel UK** is **Black Axe #1**. **Black Axe** is the ultimate gun for hire, equipped with an arsenal of weapons and one bad attitude. Black Axe #1 also guest stars **Death's Head II** and includes a cover by **John Romita Jr.**

Super Soldiers #1, from **Marvel UK**, tells the story of mortally wounded soldiers who were recruited by the British government, genetically enhanced, and drafted into a project to perform in unusual combat situations. When one of them awakes from cryogenic sleep with revenge on his mind, USAgent discovers the hard way that the results from the project aren't pretty.

PARODY PRESS

FROM THE PARODY Oldblood comes the world's most conceited superheroes, **Bragade**. In **Bragade #1** follow Gallstone, Seagull, Cool Whip, Kayopectate, Gerbil, Static and Fatlas as they go out to show who the #1 team in the comics world is. They take on everyone from The New Teen Tightwads (who can't afford costumes or weapons) and The Unfunny X-Cons. Written by Don Chin, with artwork by Rus Sever.

Trek Teens #1A and #1B show us what it would be like if the crew of Star Trek went to high school together in the fifties. Join high school jock Kurk, wanna-be med school student McKoy and the mysterious biker rebel called Spawk as they try to lead Federation High against their alien rivals at Clingon High in the first homecoming football game. Also featured is a Trek Babies back-up story in which Jimmie, Lenny, and Spocky run amuck in the tradition of Jim Henson's Muppets. Cover #1A features a "Solo Spawk" cover and cover #1B features a "Trek Teens' Gang Pose." Both covers feature identical interiors.



The sludge-slinger **Venumb** gets his own spoof spectacular in **Venumb #1**. Ed Brocolli can't shake this spooky special costume no matter what he does. Plenty of guest appearances. Written and drawn by Bill Maus. Issue #1 comes in a Regular Edition and a Deluxe Edition, includ-

ing a Silver Embossed Cover and Trading Card.

X-Farce vs. X-Cons: X-Tinction #1 and #1 1/2, a two issue mini-series is the spoof to end all spoofs, because everyone dies. There were too many people to kill off in one issue so they made it two. Magnutto's gone nuts and this time it looks like no one can stop him. Enter X-Farce and The Unfunny X-Cons. Will they be able to stop the Master of the Vacuum Seal's rampage? Probably not. The covers to these two books form one large, four-page poster and both comics include an X-Farce trading card.

VALIANT COMICS

IN ARCHER AND ARMSTRONG #10, by Barry Windsor-Smith and Bob Wiacek, the boys continue to make friends and influence people... in all the wrong ways. Dogged by a drove of deranged druids, Archer and Armstrong turn to **Solar, Man of the Atom** for help, but even he is a bit upset with them after what happened at Stonehenge.

After seeking the life that was stolen from him by Project Rising Spirit, **Bloodshot's** story is revealed to him and he learns that you should be careful of what you wish for, it may just come true. **Bloodshot #4**, by Kevin VanHook, Don Perlin and Chris Ivy, also contains a cameo by **Gilad, The Eternal Warrior.**

In **Eternal Warrior #10**, part 2 of **"The Book of Geomancer,"** by Mark Moretti and John Dixon, Gilad fights for his life against the evil ravaging his body. In the meantime **Master Darque** unleashes a new and more powerful minion to take the **Book of Geomancer.**

Solar, Man of the Atom #21, by Kevin VanHook, Peter Grau and Stan Drake, marks the first chapter of the **"Afraid of the Darque"** saga. Solar is out of control and suffering from horrifying delusions that radically change his behavior. He must fight alone against **Master Darque** to try and retain his humanity.

WARP GRAPHICS

IT WAS REPORTED LAST issue that **Elfquest: The Hidden Years** would be printed in both hardcover and softcover editions. Plans have been changed by **Warp Graphics**, eliminating the decision to produce a softcover version. This decision is based on market research that revealed that there is a demand for a more durable quality edition. The new hardcover is also cost effective, because a sturdy, good-looking book can be produced at a price not much higher than the usual softcover price. It became clear that there was no need to offer both versions.

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From The Collector's Closet

BY JIM CHAMBERS

The Saga of the Swamp Thing, No. 4
"In The White Room"
August, 1982
DC Comics

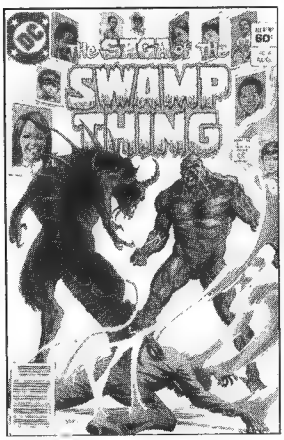
A CHILD MURDERER STALKS the streets of Pineboro, Arkansas, thrusting the city into a state of panic. The Swamp Thing, trailing the path of Casey, the young mute girl he befriended, arrives in town and is forced to confront the demonic murderer as he threatens Casey. What can a muck encrusted monstrosity do to stop a fiery demon that can so possess a man's soul, that he can drive him to the slaughter of children? Could the Swamp Thing's own powerful body be a more attractive host for the demon or could it be a trap to stop the ferocious spirit?

This story opens with Liz Tremayne, star television reporter of "In-Depth Magazine" and famous author of a book on the mythical 'Swamp Man,' interviewing the sister of the killer's twelfth victim. Little Rosita Hernandez thinks the murderer should be put in a small white room with nothing to see but pictures of the children dead by his hand. Sheriff Bingham likes the idea and that's where we find Barnard Stryker, known to children everywhere as "Uncle Barney," star of the "Good Neighbor Show," and the devil with whom he made a deal. Barney and the Demon had struck the oldest deal in the history of black magic. The demon gave Barney power, and Barney let the demon possess him and control his soul.

Even though the police have Barney in custody, the terror isn't over yet as the demon decides to find a new host, and Alec Holland, the Swamp Thing, stumbles into Pineboro. Perhaps even more horrifying is the confrontation between Liz Tremayne and the manager of the Pineboro television station over the decision to replace the "Uncle Barney Show" with an identical program.

Could Barney have been so successful as a murderer because his show taught children to give the benefit of the doubt? Were the children of Pineboro deluded by television into believing in a harmless and trusting world? Martin Pasko, writer, deftly explores the question of what television teaches children, and the tragic impact of the murders on a small community. The Swamp Thing, horrified by the monster he must confront, can succeed against the physical manifestation of evil, but Liz Tremayne, who struggles to eliminate the true root of the problem, faces failure. Pasko weaves an intricate tale of terror and hope that strikes hard at the readers gut, creating an impression that is not soon forgotten.

The striking images of Tom Yeates not only boost the power of Pasko's story, but take it beyond, to a realm of visual intensity that nearly scathes the reader. Yeates' opening scenes of Rosita Hernandez capture all the subtlety of despair and helplessness combined with a raging need for revenge, as Rosita's saddened face smoulders while she speaks of the white room. The madness inflicted upon Barney writhes across his face in a sequence of flashbacks and panels in his macabre prison. Most of all, Tom Yeates drew a fantastic Swamp Thing.



The Saga of the Swamp Thing, No.4

Yeates is the great unremembered Swamp Thing artist. Everyone recalls Wrightson, Veitch, Bissett and Tottleben, but how many look back on their Swamp Thing collection and remember the good old days when Tom Yeates graced this comic. Not many, but they should. His fine ink work established a new look for the book, and that look has lasted in many forms into the Swamp Thing's present. Yeate's run on the book lasted little more than a year, but, together with Martin Pasko, who penned a very complex and disturbing year-long storyline, he created some of the most striking chapters in the adventures of the Swamp Thing. These issues, before Alan Moore began writing the book, are some of the most powerful of the series. They are also the most overlooked and forgotten. "In The White Room" is an excellent example of the compelling stories that characterized the series' early issues.

The Silver Surfer, No. 2
"When Lands the Saucer"
October, 1968
Marvel Comics

Once the herald of Galactus, the world-devourer, the Silver Surfer now lingers trapped in the vicinity of Earth by an unbreakable force-field, after abandoning his post. Tortured by memories of the life he once led as Norrin Rad on the planet Zenn-La, where he loved the beautiful Shalla-Bal, he seeks a place on Earth to call his home.

Wishing only acceptance and the opportunity to learn the customs of humans and teach his vast knowledge of the cosmos, the Surfer is violently rebuffed at every turn, by men that fear and loathe him, because they do not understand him.

Thus the Surfer pledges to leave man to his own barbaric doings and force his way from his prison. Yet he fails, and in his torment spies an alien ship speeding towards the Earth, where it lands, concealed from the eyes of men by an invisibility device. The Surfer communicates with the aliens, who claim to be peaceful visitors with great knowledge and power to offer the people of Earth, but these are the Badoon, a race whose name is spoken in fear throughout the galaxies, and soon he discovers their true intention to enslave the earth. Will the Silver Surfer fight to save a planet that spurns him? What will happen when men, ignorant of the alien threat, witness the Surfer in battle with the Weapon of Weapons, a menace that only he and the Badoon warriors can see? Perhaps the Surfer can use the alien ship to free himself from the barrier that traps him to Earth, but can he sacrifice the life of one human female to achieve his own freedom?

"When Lands The Saucer" is a classic tale of the Silver Surfer, written by Stan Lee, pencilled by John Buscema and inked by Joe Sinnott. The Surfer is at his anguished best as he faces the ignorance and fear of a humanity he cannot understand. Destined always to be the outcast, the Surfer struggles to find a place for himself in the world around him. Images of his beloved Shalla-Bal plague him and every female face he sees reminds him of her and the world where he once lived. Like many of Stan Lee's scripts from the Sixties, this story attempts to penetrate the forces behind human emotion and examine the need for men to fight those who might otherwise be their brothers.

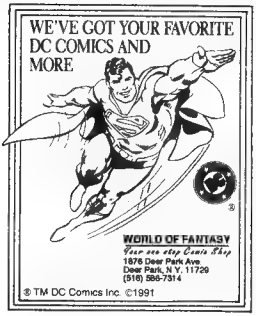
Silver Surfer #2

This story also introduces the Badoon, one of the most dreaded races in the entire Marvel universe. Green and scaly, these fork tongued devils have threatened the likes of the X-Men and the Fantastic Four, and endangered countless other beings in the galaxy. The aliens mock the Surfer for his individuality. Even though he can see them and will try to stop them, they know the humans will not listen to his warnings, and they seek to battle him for their amusement.

Buscema and Sinnott are names that have become a legendary part of comics history, and with this issue it is easy to see why. No one captures the overwhelming vastness of the cosmos or the grace and power of the Silver Surfer as John Buscema does, and Sinnott's inks heighten the beauty of the art. The Surfer speeds across space on his board, his face awash in the pain of loneliness and love lost forever as he throws his body in frustration against the invisible barrier that holds him to Earth. The Surfer is truly in his glory as depicted by Buscema.

This comic also contains a back-up story that gives the lead feature a run for its money. Although shorter and simpler, "The Coming of the Krills," by Stan Lee and Gene Colan, holds just as much impact as "When Lands The Saucer." Stan Lee again explores human nature in this story of a man who betrays all the Earth for his own personal gain. But what reward can be great enough for a man to sacrifice his humanity? Even more importantly, will a man's idea of beauty and riches match that of an alien?

This piece, drawn by master artist, Gene Colan, is an excellent short science fiction piece told as a "Tale of the Watcher." Colan's artwork expertly captures the mood of a lonely radar outpost besieged on a rainy night by a group of alien scouts looking to clear the way for their invasion armada. With two stories of alien invasion, both scripted by Stan Lee, this comic is a gripping classic. ■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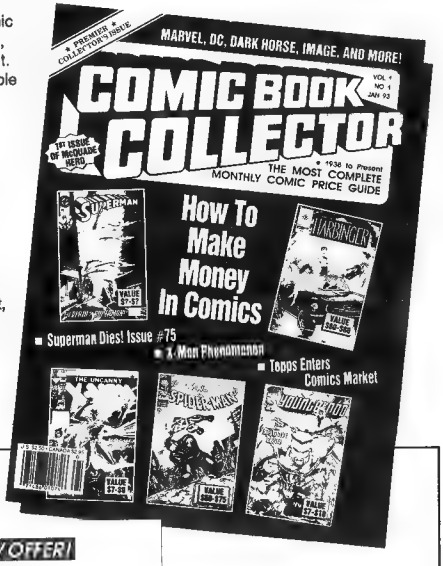
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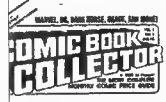

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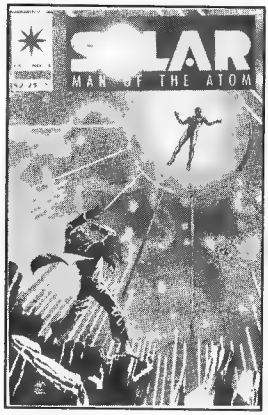
Is This The Valiant Age?

An Interview With: Steve Massarsky, John Hartz And Kevin VanHook

BY JIM CHAMBERS

ONE OF THE FIRST THINGS a visitor to the offices of Valiant Comics notices are the two poster-size reproductions of comic book covers that hang on the wall in the lobby. There the covers of *Solar, Man of the Atom,* No. 1, and *Magnus, Robot Fighter,* No. 4, are displayed proudly, a reminder of the very first uncertain steps in the unfolding of the Valiant universe. Since those two comic books debuted in 1991, Valiant has greatly increased its comic line, adding several new titles, and reader response has been remarkable. Quite possibly, Valiant comics are the most sought after and collectible comics to appear in recent years, and in a very short time they have earned a reputation for quality that few other comics can match. They have a life of their own, and readers are not only happy with them, but actually excited about them. In the comic industry today, people get excited at the drop of a McFarlane or Liefeld comic book, but that excitement never lasts long. After months, the buzz over Valiant comics seems to still be growing, and as the Valiant universe grows along with it, many collectors and readers wonder about the future. Is this the start of a new era in comic books? Is this the dawn of the Valiant Age?

While it is easy to scoff at the idea of an upstart company wielding such influence over the future of comic books, a simple glance thirty years into the past uncovers a revealing picture. In the early Sixties, Marvel Comics joined DC in recreating the super-hero, and books like the *Amazing Spider-Man, The Avengers* and *The Fantastic Four* changed the face of comic books forever. Stan Lee, Jack Kirby and Steve Ditko created fresh and exciting comics starring a new roster of mostly



Solar Man of The Atom #14

original characters, and laid the groundwork for one of the greatest modern comic book universes.

In a recent interview, *Comic Book Collector* spoke with Steve Massarsky, Publisher of Valiant Comics, John Hartz, V.P. of Marketing and Sales, and Kevin VanHook, Production Manager. Massarsky explained that, from the very beginning, Valiant was designed to produce super-hero comic books. "One of the first things we did was get the license from Western Publishing for *Magnus, Solar* and *Turok,*" said Massarsky. The potential these characters possessed attracted the people at Valiant, and "the intention was always to start with them and build a universe around them."

Starting with the Western Publishing characters provided some important advantages over using entirely new material or other retired characters. These names were recognizable in the comics market, and each character already had some kind of following. In addition, they already had a look and a concept that could be promoted, and developed. Since Western Publishing wanted to work with Valiant, and held clear control of *Magnus, Solar* and *Turok,* obtaining the rights to use them was less complicated than it could have been with different characters. These were properties with rich backgrounds, ripe for development, that could function as the foundation for the universe to be built. *Magnus* and *Solar* allowed Valiant to open the door to their world with a strong hand.

With a foundation established, Valiant began producing original comics to flesh out the new universe. This approach characterizes one of three principles that guide Valiant Comics: slow and steady growth. As each portion of the Valiant storyscape appears, it is given time to present itself and find a place in the market before another piece is presented. Towards this end, each book includes a whole story, beginning, middle and end, that fits into a larger continuity so that new readers can jump into the storyline and enjoy the book without having followed it previously. This approach is reminiscent of the old Marvel splash pages that urged new readers to just forget about last issue, sit back and enjoy the action.

Another important principle at Valiant is the philosophy that comics are entertainment. "It's got to be fun," says Massarsky, "fun for us, the retailer, the distributor, the fan." Even the collectibility of the books contributes to the entertainment factor, since collecting comics is an activity very dif-

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Mother Productions © 1992

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This set has created more controversy than any other card set in history. Learn about the 52 disciples of evil in the security of your own home, where you can feel safe. The artwork was created by two demented, underground LA artists.

MAFIA

The mystery of the organized crime has created much speculation. Since the Mafia denies to exist and does not give press releases, very little factual information is known. Mother has gathered data on various aspects of the underworld. This includes rare pictures and bios.

WILD WEST BADMEN

This card set is the history of the legendary badmen of the wild west. The front side of the card is authentic "Reward Art". This particular art includes reward posters, handbills, newspapers and execution invitations. The backsides include factual bios.

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This set is a combination of photos and bizarre illustrations. The backside of each card captures details of each assassins life and death. The pulse pounding bios bring to attention the startling facts of these weird humans.

As seen on television including: *Primetime Live, Entertainment Tonight, Phil Donahue and Montel Williams.*

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Betty was one of the most popular pinups of all time and 30 years later her timeless images are as popular as ever. The pinup Betty, posed from cheesecake to bondage Betty Page has been immortalized in these card sets. Choose series II, III, or IV.

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As seen in the following magazines: *Penthouse, Chic, HighSociety, Hawk, Time, Crime Beat, Buzz* and others.

1950's PINUPS

These cards feature gorgeous gams of striptease. This set includes Tempest Storm the Bay Area temptress; the torrid Blaze Starr from the east coast; hot dice, Lili St. Cyr from Las Vegas; and the immortal Betty Page. The flipside contains interesting 50's nostalgia and bios.

FRENCH POSTCARDS

This set includes the exotic photos of French Postcard Art from the 1890's to the 1930's. These photo images are of beautiful women in an array of artistic poses. These pictures were taken with large format cameras for uncompromising clarity. The photography is from studios in France, Italy and the U.S.

NOSE ART

This is a set of cards dedicated to the American Folk Art that decorated the noses of combat aircraft of World War II and the Korean War. The gorgeous pinups that adorned the planes are captured. A good portion of these photos were taken from the Air Force Strategic Squad.

All cards are a complete set and come packaged in a display box. Each set has at least 40 cards. Some sets are full color, with others printed in two colors. Every set has a press run of less than 10,000. Actual card size is 2 3/4" X 3 3/4".

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ferent from merely buying and reading them. Creating comics that entertain and satisfy is an important goal. In the glitzy world of holograms, multiple variant covers and polybagged extras, John Hartz believes that Valiant "should give fans value enhanced gimmicks." A "gimmick" should be something fun that provides the reader with something more than they expected from a regular comic book, but it shouldn't force the reader to buy the book. Hartz points to the popular practice of polybagging books, which can force collectors to buy two copies, one for reading and one for tucking away as an investment, as the type of gimmick that Valiant stays away from. Valiant "gimmicks" have included the *Magnus, Robot Fighter*, No. 0 and *Harbinger*, No. 0 coupon send-away offers, the give-away copies of *Unity*, No. 0, the ten-part origin of *Solar* inserted into the regular *Solar* series, the flip-book issues of *Magnus, Robot Fighter*, (Nos. 5-7) that introduced *Rai*, and most recently the world's first chromium cover on *Bloodshot*, No. 1.

Both Massarsky and Hartz explained that most of Valiant's "gimmicks" were developed through teamwork. "A lot of these ideas come out of jam sessions," said Massarsky. Valiant functions through a unique combination of comic creators with comic marketers. One person comes up with an idea, brings it to the others, and together Hartz, Massarsky, Bob Layton, Barry Windsor-Smith and who ever else happens to be around, jump in and start playing around with it and improving it. Massarsky recalled an idea he had for using actual comic pages on a poster. John Hartz knew it wouldn't work when he first heard it, but the original idea inspired him to suggest something different. Now Valiant offers previews of their books to retailers so that customers can peruse the first six pages of a new book before it comes out and decide if they want to order a copy. This promotion was done for *H.A.R.D. Corps* and *Rai and the Future Force*.

This same sense of teamwork also influences the creation of the comics themselves. Valiant has what Hartz describes as an "open office policy." Everybody is encouraged to toss out ideas, and the blend of creativity and marketing is an important part in the genesis of each new comic. Even those Valiant staffers who are not directly involved in producing comic books, such as secretaries and receptionists, participate in the constant brainstorming that permeates the Valiant offices.

Considering some of the members on the team, it's not surprising that Valiant has been able to produce quality, original material. From the creative field there is Barry Windsor-Smith, legendary for his work on *Conan* and for his more recent projects, such as the *Weapon X* saga for Marvel Comics. There probably isn't a comic book reader around who has heard of *Iron Man* but hasn't heard of the phenomenal talent of Bob Layton. Don Perlin, V.P. Special Projects/Creative Director, is a classic comic artist, whose work over the years has been consistently awe-inspiring. On the business end, of course, is Steve Massarsky, who spent many years as a lawyer in the entertainment industry, working with such stars as The Allman Brothers Band, and John Hartz, who started in the comic business in the early Seventies as a retailer. From there he went on to work for a couple of distributors, and then switched to publishing, before finally landing at Valiant.

Harbinger #9

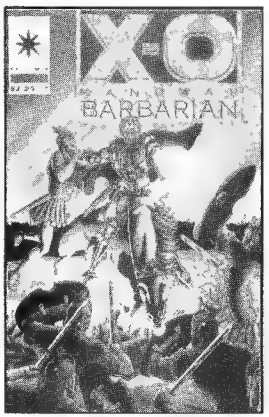
This combination of heavy-hitters has led to some truly interesting ideas and undertakings. Their long-time comics experience and the outside perspective of Steve Massarsky has led to the creation of a different kind of comic book and a new kind of comic book company. "We have a different way of looking at things than other people do" said Massarsky. Valiant never set out to be different, they simply try to do things the way they would like to see them done, and they are not bound by the way comic books have been made for the past thirty years. If an idea is a good one, then they will take it as far as they can, and when Valiant books hit the comic shops with something like a flipbook or chromium cover that leaps off the shelves, they stand out over most other comic books on the market.

ShadowMan #6

This arrangement has also led to a difference in the way the company operates towards its creators. Hartz explains that Valiant "tried to be creator friendly." The people at Valiant show prospective creators what is happening and try to get them as excited about a project as they are themselves. When Barry Windsor-Smith came on board, it was the product of a long, slow process that began with his work on *Solar*. Smith grew excited about *Solar* and also about the *X-O Manowar* concept, and ultimately volunteered to work on the new title. Since then he has become the Creative Consultant/ Senior Editor for Valiant. Recently, Bart Sears signed on to work on *X-O Manowar* and *Turok, Son of Stone*. "He got on because he felt limited in what he had been doing out there in the marketplace, and he had always wanted

to do barbarian type stories and a different approach to super-heroes," said Hartz. Another example is the upcoming involvement of Tim Truman, who will handle *Turok* after the Bart Sears issues. Truman, who has always been involved in Native American culture and rights, became very excited about the project, and Steve Massarsky felt it was the kind of project that was right for Truman.

Massarsky believes that finding the right project for a creator is part of building relationships with them and earning the same level of trust and recognition that established comic companies have. He tells a story about his friendship with Jim Lee. The two kept in touch over the phone, chatting back and forth about comics and what their respective companies were up to, and one day Massarsky asked Lee to do the cover to *H.A.R.D. Corps,* No. 1. Lee declined at first because he couldn't fit it into his schedule. Some time later Massarsky was able to do a favor for Lee, who was dying to hear U2 in concert, by getting him tickets to one of the shows. Soon afterwards Lee called up to return the favor by offering to do the cover.



X-O Manowar #9

Both Hartz and Massarsky agree, however, that the most important relationship is the one with the reader. Even though Valiant is currently receiving a great deal of praise, this was not always the case. Hartz remembers a time about one year ago when they didn't know if Valiant was going to stay in business. "It was this core of loyal fans in those early days that kept us afloat...it was really a grass roots movement that helped Valiant become what it is today." Valiant has not forgotten this fact, and today they strive even harder to make their comic books more accessible and satisfying to new and old readers alike.

Kevin VanHook, who has worked at Valiant Comics since March 1992, and is currently editing *Magnus, Robot Fighter, Rai* and *X-O Manowar* as well as scripting *Bloodshot, Eternal Warrior* and *Solar, Man of the Atom,* points to the tightly integrated continuity of Valiant books as one of their strongest points. "People can wrap their heads around it,"he said. Fans can watch the entire Valiant universe evolve without keeping track of a thousand and one mutants jaunting through outer space. In this sense, Valiant has made the reader a part of their team by making their comics "reader friendly," and giving fans the opportunity to feel as if they are a part of the Valiant world that really matters.

This type of intimacy is characteristic of Valiant, where the atmosphere around the office is comfortable and friendly. "It's sort of a family spirit around here," said VanHook, who has been writing and drawing comics for the past ten years. This attitude has fostered the unusual practice of training pencillers, inkers, colorists and other artists in-house. These young artists in-training are called Knobs and occupy Knob Row, two long rows of drawing tables in the Valiant offices, where artists are hunched busily over their work. Knob Row handles most of the coloring on Valiant comics, and new colorists are taught the tricks used to create the special color effects that are seen in Valiant comics. An artist such as Yvel Guichet is a Knob with a couple of pencilled books already under his belt, even though he is only nineteen years old and still attending college.

The people at Valiant are working hard to build the next wave of comic books and inspire the next generation of comic book creators. John Hartz recognized the old Stan Lee/Jack Kirby comics of the Sixties as one of the strongest common influences at Valiant. These were the comics that made Smith, Layton and even Hartz want to pick up a pen and start drawing super-heroes. VanHook, who dreamt of drawing *The Fantastic Four* while he was growing up, is of a later generation, and

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counts Frank Miller as his strongest storytelling influence. One of the first practice scripts that VanHook ever worked from was an old Western Publishing script for *Solar*, and he has since become a firm believer in the phrase "what goes around, comes around." Hartz said that "Everyday people send us hand-drawn T-shirts and little figurines and sculptures and drawings and we can see that spark that we're starting to inspire." Valiant comics are touching their audience with enthusiasm and vitality, much as those early Marvels did, and, in many ways, revitalizing today's comic books.

VanHook, who describes Valiant as "the story company," feels that much of what is new and fresh about these comic books is something that should have been done all the while. Most fans can agree that many comic books sacrifice good stories and good writing in favor of flashy art and pointless violence, but the creators at Valiant strive to provide an intelligently written story with beautiful artwork. This may be the reason for the loyalty of Valiant fans, who might find themselves so intrigued by original storylines that they can never put a series down.

Whether or not Valiant Comics will ultimately change the face of comic books has yet to be seen, but for the present, it is thrilling enough to watch this company as it grows and evolves. Many exciting projects wait in the wings as new characters are scheduled to appear and old ones to change drastically. These plans for expansion, however, are not strictly limited to comic books.

The future for Valiant is wide open, or, as John Hartz said, "if there seems to be a demand for Valiant underoos, yeah, we'll do Valiant underoos... if they're high quality underoos." Once again quality is the key. All licensed projects depend on the quality of the proposed product. "We've built our comic book line on quality, on good storytelling, good artwork, great color, and we want to continue that through our licensed products as well." So far the only licensed Valiant product has been the line of *Unity* cards produced by Comic Images, but the big plans for 1993 are T-shirts. Future possibilities include a line of toys, games or even movies, although there are no plans for any of these at present.

Rai #8

Where comic books are concerned, Valiant plans to continue providing high quality entertainment. Valiant has plans to look into publishing creator-owned properties in coming years, but where their own line of comics is concerned things are still moving. *Rai and the Future Force* debuts this February, and following not far behind is the first issue of the new *Turok* series, which will feature a special cover that may outshine the chromium cover of *Bloodshot*. *Secret Weapons* will appear in the summer of 1993 and feature many of the Valiant stars. While the comic book line is still expanding, John Hartz explained that there is a limit. "I don't think we'll ever do anymore than fifteen or twenty titles, and concentrate on those fifteen or twenty and make them the best comics that are available."

Limiting the number of Valiant titles is one way of facing the glut of comic books that Hartz predicts for 1993. "If a comic fan has two titles he can buy a month, he'll pick up both titles, but if there are four titles, most comic fans will continue buying two....you'll convince very few to buy all four." Keeping the number of titles down should allow Valiant to maintain high circulation by picking up new readers. This approach will also keep the size of the Valiant universe at a manageable level. Any reader willing to buy fifteen to twenty books a month will be able to keep track of the world of Valiant. When companies like Marvel and DC publish over 100 books a month, following the continuity closely becomes impossible.

Collectibility is another important facet of Valiant comics. The slow growth approach should keep the circulation of Valiant comic books at a collectible level in a market where producing seven or eight million copies of a book drastically reduces its investment possibilities by creating a surplus. "It is important for comic books to have a certain amount of collectibility," Hartz said, "but comic books can't become collectible unless they're good." Good quality books will usually find a higher level of value and remain there. Hartz compares the relative collectibility of John Byrne's work on the old *Iron Fist* series as compared to the *Black Goliath* series from the same time period as an example of higher quality material selling for more on the back issue market. (*Black Goliath*, No. 1, 1976 sells for $5.00, while *Iron Fist*, No. 1, 1975 sells for $25.00)

Exactly where Valiant will be five or ten years from now is uncertain, but the future is bright. Even though most comic titles published today are satisfying, true quality in comics is inconstant. True originality can be even more scarce, but the Valiant comics seem to have both. The generation of comic book readers falling under the charm of the Valiant universe will be the next generation of comic book creators. Perhaps a tradition of quality has begun. Perhaps thirty years from now, we will look back and call the early nineties the Valiant Age of Comics. ■

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Preservation And Storage Of Comic Books

BY WILLIAM M. COLE, P.E.

COMIC BOOK COLLECTING TODAY is for both fun and profit. Yet, the book you thought was going to increase in value year after year has suddenly turned yellow after only three months and is now worthless. What happened? What could have been done to prevent the yellowing? This article will discuss how paper is made. What materials are best suited for long term storage and the guidelines for proper preservation.

HOW PAPER IS MADE

Paper generally has plant fibers that have been reduced to a pulp, suspended in water and then matted into sheets. The fibers in turn consist largely of cellulose, a strong, lightweight and somewhat durable material; cotton is an example of almost pure cellulose fiber. Although cotton and other kinds of fiber have been used in paper making over the years, most paper products today are made from wood pulp.

Wood pulps come in two basic varieties: groundwood and chemical wood. In the first process, whole logs are shredded and mechanically beaten. In the second, the fibers are prepared by digesting wood chips in chemical cookers. Because groundwood is the cheaper of the two,, it is the primary component in such inexpensive papers as newsprint, which is used in many newspapers, comic books and paper backs. Chemically purified pulps are used in more expensive applications, such as stationery and some magazines and hardcover books.

Since groundwood pulp is made from whole wood fiber, the resulting paper does not consist of pure cellulose. As much as one-third of its content may consist of non-cellulosic materials such as lignin, a complex woody acid. In chemical pulps, however, the lignin and other impurities are removed during the cooking process.

DETERIORATION OF PAPER

The primary causes of paper deterioration are oxidation and acid hydrolysis. Oxidation attacks cellulose molecules with oxygen from the air, causing darkening and increased acidity. In addition, the lignin in groundwood paper breaks down quickly under the influence of oxygen and ultraviolet light. Light-induced oxidation of lignin is what turns newspapers yellow after a few days' exposure to sunlight. (Light can also cause some printing inks to fade.)

In acid hydrolysis, the cellulose fibers are cut by a reaction involving heat and acids, resulting in paper that turns brown and brittle. The sources of acidity include lignin itself, air pollution, and reaction by-products from the oxidation of paper. Another major source is alum, which is often used with rosin to prepare the paper surface for accepting printing inks. Alum eventually releases sulfuric acid in paper.

Acidity and alkalinity are measured in units of pH, with 0 the most acidic and 14 the most alkaline. (Neutral pH is 7.0) Because the scale is based on powers of 10, a pH of 4.5 is actually 200 times more acidic than a pH of 6.5. Fresh newsprint typically carries a pH of 4.5 or less, while older more deteriorated paper on the verge of crumbling, may run as low as pH 3.0. Although some modern papers are made acid free, most paper collectibles are acidic and need special treatment to lengthen their lives.

Other factors which contribute to the destruction of paper include extremes of temperature and humidity, insects, rodents, mold and improper handling and storage.

GUIDELINES FOR PRESERVATION

First and foremost, keep your paper collectibles cool, dark and dry. Store books and other items in an unheated room, if possible, and regularly monitor the humidity. Excess heat and humidity should be controlled with an air conditioner and a dehumidifier. Storage materials such as envelopes, sleeves and boxes, should be of ARCHIVAL QUALITY only to prevent contamination of their contents.

POLYETHYLENE AND POLYPROPYLENE

For years collectors have stored their comic books, postcards and other collectibles in polyethylene bags, PVC sheets and plastic wraps. Although such products may be useful in keeping away dirt, grease and vermin, many plastic sleeves contain plasticizers and other additives which can migrate into paper and cause premature aging. Both polyethylene and polypropylene contain solvents, an additive in their manufacture to assure clarity and increase the flexibility in the plastic. Polyethylene, when uncoated without any solvents is a good moisture barrier, but has a high gas transmission rate and eventually shrinks and loses its shape under warmer conditions.

In recent years polypropylene bags have been sold under the guise of being archivally sound. This is far from the truth. According to the leading

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American manufacturers of polypropylene (Hercules and Mobil), only uncoated and untreated material is suitable for archival protection. Currently, the only way to seal polypropylene is to add a substance called PVDC (Polyvinyl Dichloride which is a relative of PVC) to allow the material to be heat sealed. Therefore, once you add the harmful additive, the sleeve now becomes non-archival and should not be used for long term storage.

MYLAR ®

According to the US Library of Congress, the preferred material for preserving valuable documents is uncoated archival quality polyester film, such as Mylar ® type D by DuPont Co. or equivalent material, Melinex ® 516 by ICI Corp. Mylar ® is an exceptionally strong transparent film that resists moisture, pollutants, oils and acids. With a life expectancy of hundreds of years, Mylar ® will outlast most other plastics. In addition, the brilliance and clarity of Mylar ® enhances the appearance of any paper collectible.

ACID FREE BOARDS AND BOXES

Because ordinary cardboard is itself acidic, storage in cardboard boxes may be hazardous to your collection and is a leading cause of premature deterioration of comic collections. For proper storage, only acid free boards that meet the US Government's MINIMUM requirements are acceptable. These requirements have been defined as boards having a 3% calcium carbonate buffer throughout and a minimum pH of 8.5 Anything less will hasten your collection's destruction. While many advertisers claim that their boards are "acid-free at time of manufacture," they are in reality only spray coated with an alkaline substance making them acid free for only a very short time. Boards termed "acid-free at time of manufacture" do not offer sufficient protection or storage for anything other than short term. True acid-free boards have been impregnated with a calcium buffer, resulting in an acid-free, alkaline pH content of 8.5 throughout.

Another way to extend the longevity of your collectibles is to deacidify them before storage. Deacidifying sprays and solutions are now available for home use. By impregnating the paper with an alkaline reserve, you can neutralize existing acids and inhibit oxidation, future acidity and staining due to certain fungi. However it is best left to the professionals to deacidify your comic books. Deacidification with proper storage conditions will add centuries to the lifetime of paper.

In summary, we recommend the following guidelines for the maximum protection of your collectibles: Deacidify the paper; store in Mylar ® sleeves with acid-free boards and cartons; and keep the collection cool, dry and dark. Periodic inspections and pH and humidity tests are also recommended. By following these simple guidelines you can be assured of a comic book collection that not only will increase in value, but will last for many years to come. ■

Editor's note: Bill Cole is a Registered Professional Engineer and President of Bill Cole Enterprises, Inc. a company involved in the design and production of materials for the archival storage of comic books and other collectibles. Questions may be addressed to him at P.O. Box 60, Randolph, MA 02368-0060.

Why You Should Or Shouldn't Self Publish

BY STEVEN DARNALL

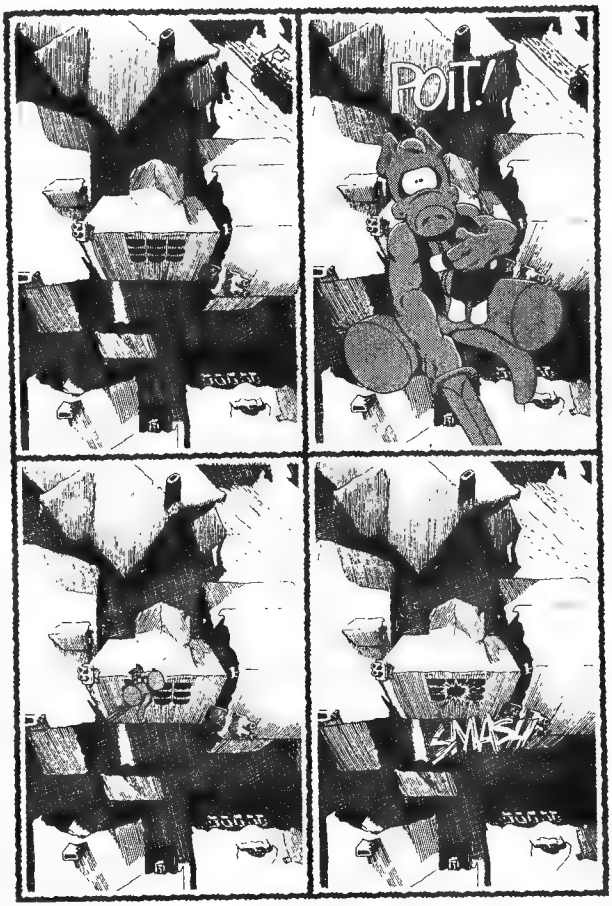
LET'S SAY YOU'RE ONE of those creative types with an idea for your very own comic book. You could take it to one of the big publishers-- after all, lots of people do-- but bear in mind that you run the risk of getting lost in an editorial shuffle. You could go to one of the "independent" publishers, but a few of them (though not all, by any means) have been charged with sins ranging from moral turpitude to financial destitution.

Or, you could publish it yourself. Really.

"The fact is, " says Colleen Doran, a veteran freelance artist who recently began self-publishing her creation, *A Distant Soil*, "a creator who has a reasonable intelligence could learn what the publisher does. You can learn marketing or promotion. You can learn how to traffic and proofread, assuming you can spell. There just isn't anything publishers do that is so unique that I can't do it myself."

Doran is one of a spate of creators who've entered the self-publishing field after years of working for other publishers, both mainstream and independent. "When you work for mainstream comics, you have no control," she says emphatically. "Whenever you work for them-- no matter how much money it is-- you're at their total mercy."

Jo Duffy spent more than a decade as a writer and editor at Marvel Comics before forming her own company (Blue Sky Blue) last year, and she echoes Doran's sentiments. "I think that in the last few years editorial policies all across the comics industry have become a great deal more restrictive then they were in the first decade of my career. I'm



Cerebus by Sim

very happy to do what any company editor tells me to do on a character that company owns...but it used to be, if I had a story that I really wanted to tell, I'd be able to tell it in the books I was working on. Then that ceased to be true."

"We did not try to change the rules," Duffy adds. "The rules were changed out from under us."

"There are so many detriments to signing with large corporations," according to Dave Sim, "that people tend not to talk about." While Sim never actually worked for Marvel or DC, he did deal with enough publishers in the early 1970's to convince him to try it alone. "There were a lot of publishers who didn't pay," he notes. "There were a lot that paid late, and then wouldn't send the artwork back, a lot of different problems... self-publishing really seemed like the way to avoid that." In 1977, Sim created *Cerebus*, a book that manages to poke fun at the comics scene as well as the machinations of political and religious leaders. Since then, *Cerebus* has become the longest running title in self-publishing history, and Sim has the reputation of a do it yourself guru.

For others, however, self-publishing was born our of necessity. "I just didn't think anybody would publish my work at that time", says Harvey Pekar, who began publishing his autobiographical book, *American Splendor*, in 1976. "It was just a really bad period in the history of alternative comics. I mean, the counterculture had just died!"

Those who've worked as self-publishers and gone onto the "independent" publishers have also noticed a difference. Scott Beaderstadt, who co-published *Trollords* (with partner Paul Fricke) in the late 1980's, ran into trouble while doing *The Mummy* for Eros Comics.

"I tried to do as much as I could to make sure the editor didn't mess it up," he says angrily, "and yet they were still able to switch pages around. If we were self-publishing, that would never have happened, or if it had, I'd know what the error was. Right now, though, I've got this editor at Fantagraphics messing up my work, and I don't know who it is! I don't know if it's the printer; I get runarounds... when you're self-publishing, you know exactly what's going on."

"I don't feel that 90% of the small press-- the independent publishers-- are very good businesspeople," says Colleen Doran. "I get the impression that they really don't understand art and entertainment law... they don't understand their obligations, they don't even know what their contracts say! I'm tired of working for people like this, I just have no patience for it."

Jo Duffy agrees. "I actually tried shopping *Nestrobber* (Blue Sky Blue's inaugural publication) to several of the small presses before I made the decision to publish it myself, and all I found was that the small press has all of the flaws of the big press and none of the virtues. I'm not saying this is all of them, by any means, but things fall through the cracks at the small press at a rate that is appalling! They can make as many mistakes on three books as a Marvel or DC can make on 60."

Perhaps we should point out that no one is accusing all comic book publishers or employees of being careless, avaricious, and/or easily distracted. When, after two years of self-publishing, Fricke and Beaderstadt took their *Trollords* to Comico, Fricke is quick to point out that "all the people there were really well-intentioned and they really wanted to do good comics." Still, good intentions and all, Comico eventually filed for bankruptcy, and the *Trollords* floundered at Apple Comics.

Nearly all self-publishers agree on this much: when someone else-- anyone else-- publishes your work, you're automatically accountable to that someone. As a result, you're instantly forfeiting some of your control, and some of your rewards as well.

"You're far removed from the heartbeat with other publishers", Skip Williamson notes. Williamson, a veteran of the underground comics scene of the 1960s (he and Jay Lynch co-published the classic *Bijou Funnies*), returned to self-publishing last year

HI, KELLY! YOU OKAY?
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ALL THE TIMES WE'VE HAD TOGETHER.
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YOU'VE DONE AN AWFUL LOT FOR ME.
I OWE YOU MORE THAN I CAN EVER REPAY.
SLURP
SLIMER

Trollords by Fricke and Beaderstadt

with a sketchbook collection, *Naked Hostility*. "The normal publishing routes have a lot of fish to fry, and if you're not one of the hot fish, you get lost in the flow. And that's not a fault; they've got to pursue the ones that are making money for them."

"With other companies, you've just got more hands on it," adds Paul Fricke. "I enjoyed the little decisions, and no one could tell us 'No, you can't do that.' We just did it! There were no goofy ads for books we didn't like in it, It was a more complete package, and far more satisfying."

Of course, it's one thing to tell publishers to take a hike while you pursue you own vision. It's quite another thing to run a comic book company-- even a company of one, which is, in effect, what self-publishers are. With no one else to take charge, the creators are forced to learn the business of publishing comics.

"I enjoy the business end of self-publishing. It's like knowing where babies come from," Colleen Doran says with a laugh. "When I am the publisher, and the only person responsible for my actions, I can deal with that, and I knew that when the sales didn't come in as high as I was hoping they would, then it's my duty to find a way for the sales to increase, and that works!"

"It's your book," says Dave Sim, "and it's your responsibility to make your book a success." Sim has been proving his point since 1979, when he surprised the comics world by announcing plans to draw and write exactly 300 issues of *Cerebus*, on schedule. "There is still a great hesitancy about it," Sim concedes, even though he's more than halfway to his goal. "A lot of that is the perception of comic books as something you should be able to pick up and digest in twenty minutes. If it takes longer than that, or if all five or seven issues are not available right there in the comic shop, the assumption is that it's too hard to get, or too hard to get into, and therefore it's time to move on to other things."

For his own part, Sim has made all issues of *Cerebus* readily available, through both comic book reprints and paperback collections. As a result, it's much easier for retailers to present the complete saga to new readers. "You have to come up with as many ways as you can to provide stores with things that they can use to sell your book," Sim insists, "doing the things that work for retailers, actually trying to figure out how to cooperate with stores, as opposed to blaming them for declining sales."

Like Dave Sim, *Hepcats* creator/publisher Martin Wagner has plans for a definite, limited run-- in this case, 100 issues. "Having that goal is a tangible light at the end of the tunnel," Wagner says, "One that I can see and work towards. A lot of people who go into publishing maybe haven't gotten that as fully developed yet, and their attitude is 'Well, I'll see how this goes...' You're going to be taken a lot more seriously in the industry if you say 'This is what I'm going to do, and I'm gonna do it!' Then you get out there and actually work on it, and people will say, 'Hey! He really is doing it!'"

"Self-publishing is not art," Wagner adds. "It's survival. Every

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issue is a struggle. The last issue came out and it sells, and it only sells because you got out there and kicked butt, and the next issue's there, and you find you've gotta do the same damn thing over and over again. If Dave Sim hadn't started, as a pioneer, he would be having the same struggle."

Since most self-publishers are a staff of one, they have to balance their time between creating and promoting their work. Many are at a disadvantage among distributors and retailers because their work is often an unknown quantity compared to the tried-and-true adventures of mainstream super-heroes.

"I don't have any qualms against retailers who are cautious about ordering new books with no track record, because the independent comics market is so bad," Martin Wagner concedes. "I'm competing for the retailers attitude, really."

Even so, there's a difference between retailers who are cautious towards self-published books, and retailers who maintain an almost willful refusal to acknowledge them. "I think it's not just a question of retailers not knowing what's out there," says Jo Duffy. "I think retailers have in their minds, before they even order, what kind of book they can sell, and they're not always correct when they say 'Well, this is going to sell 100 copies per customer; this one, I won't be able to sell five to my entire store.' I think a lot of times, retailers are second guessing their customers, without paying attention to what the customers are telling them."

"When I have a store that can sell 60 copies of *A Distant Soil*," Colleen Doran says, "and there are three other stores in town, and they're not selling one, this tells me that the other three stores are not doing their job for their customers, and they're losing business to the store that sells 60 copies."

"There are people who won't sell *Cerebus*," she adds incredulously. "Can you believe that? I just don't get it. Do you not want to make money?"

Keep in mind that Duffy and Doran are at least recognizable names with lengthy resumes. For a relative newcomer like Ivan Brunetti, creator and publisher of the irreverant humor anthology *Biff Bang Pow*, it's even more of a fight.

"If I were to do this again, knowing everything... I wouldn't do it," Brunetti says, only half-kidding. "'Think really small' would be another thing I'd say, but that would pretty much be saying that you're not going to be making any profit even if you sell everything. It takes a long time to regain what you've invested in it, and a lot of people don't realize that."

"Don't expect anything from the distributors," Brunetti warns. "They don't want to deal with you. I can see their point-- there's no money in it for them-- but you'd think they'd want to have a wide range of comic books, and maybe build an audience for more comic books." In Brunetti's case, it hasn't happened yet. His Paisano Press had to suspend *Biff Bang Pow* after three issues.

"You can't foist the whole promotion thing off on distributors," cautions Dave Sim. "You know, I wrote it, I drew it, I published it, now it's your job to make it into a hit."

"There's no question that most of your sales will be through the distribution network," Sim adds. "Cooperating with distributors is really a matter of doing what you can do, they're doing what they can do, and realizing that there's limitations on both of those things. It is your obligation to find out what's working in the distribution network and what is apt to build circulation-- and then go out and do it yourself."

Ivan Brunetti has a story which sums up the dilemmas of both an

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unknown creator and a constantly bombarded distributor. "I was at this convention in Chicago, and one of the V.P.'s of Diamond [Distributors] came by our table, saw *Biff Bang Pow* and said 'Oh, this is pretty good, send me some copies.' He'd never seen it before, and they'd carried all three issues!"

Of course, for anyone to sell your book, it's also vital that you have a book to sell, and that's where it boils down to the creator, their promised schedule, and their commitment to that schedule.

"You can go monthly, or you can do two issues a year," Martin Wagner says, "but whatever schedule you decide to set for yourself, you really do need to keep it, because the retailers are budgeting for this sort of thing, and if the book doesn't come in, then suddenly they're telling all their people for whom they've ordered it, 'Well, I don't know where it is!' That just leads to reputation problems."

As a fifteen-year veteran of self-publishing, Dave Sim knows the importance of keeping on schedule. "If you're doing a continuing series," he stresses,"you are creating expectations out there, however large your audience is. This is obviously what you wanted to do, was have X number of people who can't wait to find out what happens next, and if they're always having to wait for it, and it slips out of their consciousness... it doesn't have the same effect on them. If you're on time, you're building something; if you're not on time, you're basically cannibalizing your own audience."

"It's just a matter of discipline, I guess," Paul Fricke adds, "not always a strong suit of comic book artists."

Even with discipline, however, there are times in every persons life where impediments-- either mental, physical or emotional-- can make working next to impossible, and make a schedule look like a joke. During the runs of their respective titles, for instance, Sim and Wagner have each gotten married and divorced. Doran and Harvey Pekar each fell behind after extended illnesses.

"I had cancer," Pekar explains, "and it was the treatment for the cancer which was very, very rough. Psychologically I was just ripped from my moorings and I'm just now starting to get back in shape." As a result, *American Splendor* #16 was published by Tundra. "Maybe I could have done it," Pekar says, "but I just didn't feel like publishing the book myself if I could find a way out. If I can continue to retain the copyright to my stuff, I'm going to try to publish with other publishers."

Wagner took six months between issues 8 and 9 of *Hepcats* to recover from his divorce, and admits the rest was valuable. "With art, you're producing something that is coming from your heart, and if your heart is not in terribly good shape, it's not very easy to work. Unfortunately, you have a situation where art is married to commerce. Whereas one gets hurt and you can let it slide, the other is a little less forgiving. By all rights, my orders should have collapsed down to zero during that period, but they didn't. I'm fortunate."

"Yeah, when you're mind doesn't work, you can't produce," agrees Colleen Doran. "You have to maintain a certain level of quality, and I'm not interested in just hacking it out. I respect it too much."

"'How much you cope with personal setbacks, and how you let them affect your work, depends, I think, on what kind of person you are," notes Jo Duffy. "I've sort of grown up with the attitude that if you can walk, you can get the job done, and if you can't walk, you do what you can lying down."

"If I could lie in bed with my leg in a steel brace and have a typewriter on my nightstand because Denny O'Neil insisted he needed the next *Power Man and Iron Fist*, I figure it's going to take a lot to stop me."

"Self-publishing is an awful lot of work," Duffy adds, "and parts of it are very hard things to be doing when there's not a carrot of an immediate paycheck waiting for you." Which might explain why so many of comics' "big names"-- those who are guaranteed large, immediate paychecks wherever they go-- have either shunned the idea, or tried it only to give up on it. Frank Miller flirted with self-publishing *Hard Boiled* before taking it to Dark Horse. Alan Moore's Mad Love Publishing actually produced two issues of *Big Numbers*, then announced that it would be published by Tundra.

"It's ridiculous!" fumes Colleen Doran. "I've talked to writers and artists who are very popular. You try to convince them to self-publish and they seem to forget that they're some of the most popular people in the business. They forget that your break-even point is something like 3500 copies! I don't know if I have the best business mind in the business, but I have the confidence that I'm capable of doing it, and they don't."

"Frank [Miller] once told me about a talk he'd had about self-publishing with Neal Adams," says Dark Horse's Bob Schreck, "and Neal asked him 'Do you love dealing with printers? Do you love looking for the cheap paper? Because that's what self-publishers do.'"

Maybe so, but the majority of those who've tried self-publishing swear by it, even though their fortunes-- and experiences-- have varied. "I don't think self-publishing, and all the hassles of business, soured me totally on it," says Paul Fricke, "and after working for other companies, doing stuff you don't care about as much, I'd consider it."

"People appreciate the effort," according to Colleen Doran. "They know innately that what you are doing is simply because you love the work. Nobody would put up with this kind of crap for the money."

"The reason I got into this," says Skip Williamson, "was because I'd been real frustrated with publishing ventures I'd had recently. I really felt that I was getting lost in the flow and little things were messing up."

"And by taking control," he adds, "I can build my base from what is very small to maybe a little bit more." ■

(The author wishes to thank everyone who agreed to be interviewed for this article, with additional thanks to 23rd Century Artworks in Chicago, Acme Comics in Peoria, Illinois, and Meg Guttman, citizen of the world.)

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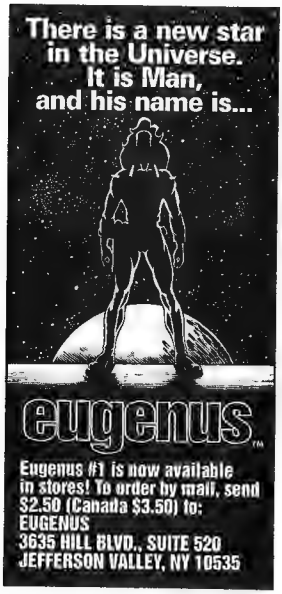
CBC Fun Page

Comic Word Find

BY LARRY HUMBER

Hidden in the maze of letters are 14 of Marvel's Super-Villains. They are (in alphabetical order) APOCALYPSE, CARNAGE, DIABLO, DRACULA, MAGUS, OMEGA RED, PUPPET MASTER, ROSE, SHIVA, SLUG, SPHINX, TERRAX, VENOM and ZODIAK. All the names read either across or down, though some are backwards. A number of the names overlap. Take the overlapping letters and unscramble them to come up with the name of one of Marvel's legendary heroes. Good luck!

B A D L P T Q S J U J W X T H
S P U P P E T M A S T E R D O
C O L V B R G K P P F W Q A N
D C S E V R H S L U G W X B R
V A F G Y A P R G N M O N E V
L L T A S X G Y H S S L I V O
W Y D N T U J K M M L C H Y D
Q P V R X O L B A I D J P L L
B S X A G S B Y P U R O S E W
C E N C F R X S C D A M M N I
Q Z S B W P C U Z J C T Y R L
B Y H D R S K G J L U S T Q A
K A I D O Z B A W Q L T Z X C
A G V G T P O M E G A R E D F
M D A S F F T J K S D H N K T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JEFFERSON VALLEY, NY 10535

COMIC BOOK TRIVIA

1. The Impact character, the Jaguar, first appeared from what comic company?
2. Flash Comics used what hero besides The Flash for its covers?
3. What Marvel 1970's Horror title featured a Silver Surfer appearance?
4. The EC Comics, Crypt Of Terror becomes what title after issue #19?
5. What Green Hornet sidekick was recently featured in his own mini-series?
6. What late 1970's Sci-fi TV show did Marvel adapt to comics?
7. What Disney character had the ability to change into Supergoof?
8. Which of DC's recent Silver Age Classics was not a reprint?
9. What year was Spider–Man's first cross-over, and in what issue did it occur?
10. What was the first Superman cover to contain the DC Comics logo?
11. What was the Ghost Rider's original method of transportation?
12. What comic company originally published Magnus, Robot Fighter and Doctor Solar, Man Of The Atom before Valiant?
13. Invaders Annual #1 featured a cover by what famous Golden Age artist?
14. What doll character was featured in two different Sandman story-lines from DC?
15. The cover idea for New Mutants #99 was borrowed from what X-Men issue?

All Answers on Page 74

Comic Card Corner

ARCHIE COLLECTOR CARDS

SkyBox International has released the first line of comic art cards based on America's favorite high schoolers, Archie and the gang from Riverdale High.

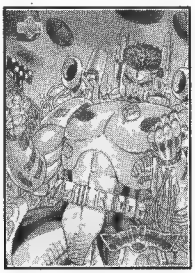
The new 120 card set features vibrant borders and colorful artwork by Archies top artists and includes 13 subsets depicting all the popular Archie characters, including Archie, Betty, Veronica, Reggie, Jughead and more. Also included is a nine card environmental picture puzzle in keeping with Archie Comic Publications' successful effort to be the first comic book publisher to print on 100% recycled paper. Also included is an original work of art created exclusively for the card set by Archie artist Dan DeCarlo. The card backs include additional artwork as well as jokes by Archie's top writers and editors.

The set is highlighted by five randomly inserted holograms, including the first ever multi-range hologram, featuring the eternal love triangle of Archie, Betty and Veronica.

The Archie Comic Cards come in ten card packs with a suggested retail price of $.89.

UPPER DECK NFL "FANIMATION" INSERT SET

NFL superstars, such as Lawrence Taylor, Dan Marino and Jerry Rice are often considered "superhuman" for their onfield feats. **Upper Deck's new NFL "Fanimation"** insert set will play upon this notion.



Upper Deck:Fanimation

The 10-card insert set, to be included in the 220 card Football Series II set, will feature some of the leagues foremost stars, drawn by highly acclaimed comic artists **Jim Lee and Rob Liefeld.**

These NFL "Fanimation" cards will only be available in Upper Deck foil packs, and will play upon the players existing nicknames, or ones created specifically for the set. These names include: Marino as "Machine Gun," Taylor as "The Giant," Rice as "Gold Finger," Jim "Shot Gun" Kelly, "Neon Deion" Sanders, "Marshall" Troy Aikman, "The Warrior" Junior Seau, "Samurai" Mike Singletary and Eric "The Raider" Dickerson. A unique checklist card featuring Marino and Kelly completes the set.

The front of each card will contain an illustrated action shot of the player, with his attire and surroundings consistent with his nickname. An illustrated head shot will appear on the back of the cards, along with a bio box.

Because of the Lee and Liefeld artwork these cards are sure to be a hit with sports fans as well as comic fans. ■

THE ADVENTURES OF Johnny FANBOY
-DAT'S ME!
© 1993 MARK BRAUN
VENOM
STOP THE BUS! STOP THE BUS! WE'RE HERE! WE'RE HERE!!!
-WHAT'S THE HURRY, SON?
-MCFAROUT!!! TWAD MCFAROUT'S HERE & I GOTTA MEET HIM!!!
CHICAGOCON COMICON '93 FEATURING TWAD McFAROUT CREATOR OF SPAM BOOGER
-AW! I LEFT AT 5AM TO GET TO THE FRONT OF THE --LINE?!?
...WELL, HOW LONG CAN IT TAKE?!?
OVERUSED COMIC-BOOK PASSAGE OF TIME...
LADIES & GENTLEMEN- WE REGRET TO SAY THAT MR MCFAROUT HAS A PLANE TO CATCH & HAD TO LEAVE. WE REGRET ANY INCON-
WHAT!
MCFAROUT, YOU HACK! I HATE YOU! YOU'RE A
MONEY-GRUBBING SELLOUT! I HATE YOU! AHAHAH
-THAT YOUNG FAN- PERHAPS HE'S RIGHT. I'M SO DEPRESSED... JEEVES, CANCEL MY NEXT TWO JEANS COMMERCIALS!
-YES SIR!
NEXT: Johnny Meets the Editors!

Golden Age Extra: Planet Comics Reviewed

BY JIM CHAMBERS

PLANET COMICS, FIRST PUBLISHED in 1940, enjoyed a long and respectable run before being canceled in 1953. Produced by Fiction House Magazines, also responsible for *Jungle Comics, Fight Comics, Wings Comics, Jumbo Comics* and *Ranger Comics*, Planet featured top notch science fiction stories illustrated by some of the best artists of the era. The fact that the book is actively collected today is a tribute to its quality.

No super-heroes appeared in *Planet;* and no single character held the limelight. *Planet* consisted of a number of regular features, each written and drawn by different creators. Today, issues of *Planet Comics* are hard to come by, especially in better than fine condition, and wield a hefty price tag. Yet there is still much respect for these books in the comics industry. *Planet* has never enjoyed the type of popularity that *Detective Comics, Superman* or even the infamous E.C. Comics have held over the years. Yet older fans, those who might have read *Planet* while it was still being published, know of this series and younger fans have become aware of it as interest in older comics rises. In the Eighties, Blackthorne Press even attempted a revival of the title, but it failed after a short while.

Although many Golden Age collectors buy books in hopes of recreating their childhood collections or as investments, there seems to be something more to the interest in this particular title. What quality of *Planet Comics* has made it one of the more enduring titles of the Golden Age? Recently *Comic Book Collector* obtained a copy of *Planet Comics*, No. 60, from 1949, just a few years prior to the series' demise. From the stunning cover, which depicts a man and woman threatened by the strange ray weapon of a sea vessel while a lizard-like creature in a space suit closes in from behind, to the very last story page, this comic book is excellent.

The first story is an episode in the "Lost World" storyline, which began in issue No. 21, and features Hunt Bowman and Lyssa struggling for survival in a world devastated by the invading Volta. Not only must they overcome the latest weapon of the Volta, but they must also settle the internal strife between the few groups of humans remaining to resist the aliens. One group of normal humans has elected to flee Earth in a discarded Volta space-cruiser, but they have decided to exclude the Primitives, a group of once normal humans altered by the rays of the Volta. Bowman agrees to take the Primitive's case to the leader of the space flight, and claims that it is unfair to discriminate against the Primitives who are just as intelligent and capable as normal humans, simply because they are primitive looking.

Discrimination was a heavy theme for comic books at one time, and this story appeared long before any Marvel or DC comic book of the Sixties and Seventies received rewards for the "relevant" stories. Such a story seems to be the precursor of the more controversial tales told in the E.C. books of the early Fifties, many of which also used science fiction settings to tackle tough issues of human nature. This piece even boasts the fantastic artwork of George Evans, who later became an E.C. artist.

The second feature is Futura, who first appeared in issue No. 43, and is remarkable for both its dazzling artwork and the fact that the lead character is a woman. Futura fights like Captain America, punching her way through hordes of space pirates and must even rescue Blargo, one of the pirates, who has fallen in love after seeing her in action. This strip moves from one thrill to another and Futura never gets a moment to catch her breath. At a time when most heroines could be summed up in relation to Wonder Woman, Futura was a daring character. She wore no special costume and had no extraordinary abilities. She flaunted her talent for survival, fighting openly and using all her wits to overcome her challengers. The fact that she was gorgeous only made the strip that much prettier to see. Futura, however, was not *Planet's* only female star.

Mysta of the Moon, by Ross Gallun, which began in issue No. 35, chronicled the exploits of a silver-haired adventuress, whose incredible courage and skill were matched only by her beauty. In this episode, Mysta, masquerading as a mere safety technician aboard the space ship of Dirk Garro's safety council, encounters a strange race of people living below the surface of a planet believed to be dead. As the sub-terrans attack, only Mysta escapes death or capture and sets about finding some way to free the others before they are sentenced to work in the underground jungles for the rest of their lives. Mysta suc-

ceeds of course, and as the crewmen flee the planet, Dirk Garro ponders the possibility of having the legendary Mysta of the Moon educate the aliens in the ways of humanity. Mysta almost slips and reveals her identity, but quickly covers for herself, protecting her identity.

Dick Charles' Auro, Lord of Jupiter, a strip which began in the first issue of *Planet*, stars the deposed Lord of Jupiter and Chet Edson, a dead Earthling whose brain lived on in Auro's head. Such a bizarre twist characterized the rest of this episode in which Auro's life is saved by an emergency transfusion of blood from a Rango, a wild and monstrous swamp beast. Later while Auro fights to regain a medal that proves his nobility, he transforms temporarily into a Rango pup, which ultimately aids him in defeating his enemies.

The Zogs of Xena, by Thorne-cliffe Herrick is the text piece for this issue, and recounts a tale of carnage and death more gruesome than any of the illustrated stories. An entire city has been devastated by Zogs, normally docile beasts of burden, and the

Planet Comics #60

streets are littered with corpses and debris. Ultimately the hero tracks down the source of the Zogs' rage and eliminates it, returning them to their passive state.

Essentially *Planet Comics* is filled with solid, expertly illustrated stories of the imagination. Heroes and heroines fight for their lives with rockets and ray-guns in worlds populated by alien and human menaces. The earliest issues of the series had occasional covers by Will Eisner and Lou Fine, but the series has a reputation for great art throughout its entire run. Issue No. 53 appeared in Frederic Wertham's anti-comic book treatise, *Seduction of the Innocent*, which places *Planet* in good company alongside the E.C. books that followed it, and other powerful quality comics that were hard hit by Wertham's crusade and the Comics Code Authority.

Although the high cost of these books in collectible condition precludes casual reading, they are excellent for the serious collector. They can often be difficult to find, but there is less interest in these comics than in the super-hero books of the same time period, which means that they won't necessarily fly out of a back issue dealer's stock. They are also solid investments, as their price guide value has risen steadily over the past years, and like most other Golden Age books can be expected to continue rising. ■

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Silver Bulletins:

Barry Allen Saves The Day

BY JIM CHAMBERS

THE SILVER AGE BEGAN with a flash, literally. In 1956 an editor named Julius Schwartz revived a Golden Age character who possessed the mythical speed of Mercury, dressed him up in a snazzy new costume, provided him with a new secret identity and origin and let loose the Flash, alias police scientist Barry Allen. By the time *Showcase*, No. 4 appeared, most super-heroes had vanished from the comic scene, leaving only incredibly popular heroes such as Batman, Superman and Wonder Woman to carry on a withering tradition. Comics in the Fifties consisted largely of horror and crime comics mixed with some romance and science fiction titles.

In 1956 everything changed. The reappearance of the Flash led to the revival of many other old DC characters and the renewed interest in super-heroes spurred Marvel Comics to create its own legendary line of super-hero comics. What was so special about the Flash? How could one character change so much, and why did the same formula lead to the success of other DC characters?

In many ways the new Flash was very different form his Golden Age incarnation, but the essence of the character was kept intact. In the Forties, college student Jay Garrick gained the power of super speed after accidental exposure to a mysterious chemical known as "hard water" and then donned a red and blue costume and the name Flash. He wore winged boots and a silver winged helmet in homage to Mercury, a Greek god who also possessed great speed. As the Flash, he fought crime, outraced getaway cars and caught bullets at super-speed.

Barry Allen, the Silver Age Flash, worked as a police scientist and received his powers when a lightning bolt crashed through the window of his lab and struck a table full of chemicals, causing an explosion. When Allen discovered his new powers he created the now famous red and yellow costume of the modern Flash. He kept the winged boots and, although the helmet changed to a cowl that covered most of his face, those wings remained as well. A yellow lightning bolt crossed his chest, and the almost solid red of the costume became a dazzling sight to see at full speed. Barry's costume was also made of a special material that could be compressed to fit in a ring on his finger and expand upon contact with air.

The changes in appearance, power and origin are largely cosmetic, but the real differences lie in the challenges each hero faced. The Golden Age Flash, like so many other Golden Age characters, fought many normal criminals, and performed super-human feats in a normal world where his powers truly set him apart from those around him. The Silver Age Flash lived in a different world, a world of science, where a trip to another dimension or passage through time was unusual, but not always unexpected. Barry Allen faced menaces as super-powered as himself, confronting men like Capt. Cold, who possessed a deadly freeze ray, or Mr. Element, who utilized the strange powers of the Philosopher's Stone to control the elements in his battles with the Flash.

Readers attitudes had changed by the late Fifties. People were exposed to films such as *War of the Worlds, The Blob, Them* and other classic science fiction movies that emphasized the potential of the universe around us and science's ability to uncover but not always control bizarre forces. The new Flash stories reflected that interest as Barry Allen confronted science gone wrong in the hands of criminals and mysterious natural forces that endangered normal men. The entire roster of Silver Age DC characters clearly owes its success to the influence of science fiction. When DC revived other heroes such as Green Lantern, The Atom and Hawkman, their backgrounds and origins were altered to meet the public interest.

The power of Alan Scott, the original Green Lantern was rooted in mysticism, his abilities endowed by a green ring forged of the metal of an ancient, magic lamp. The ring granted Scott invulnerability to all forces and elements but wood. This seemingly arbitrary weakness meant that any object made of wood could harm him. Scott's costume included a long cape and an emblem of the lamp emblazoned on his chest. To use the ring he had to charge it at the lamp every twenty-four hours.

When Green Lantern made his comeback in *Showcase*, No. 22, it was as a man named Hal Jordan, who took his ring from the fingers of a dying alien named Abin Sur. Abin Sur was a member of the Green Lantern Corps, a cosmic police force directed by the Guardians of the Universe, a group of small, wizened, blue men who dwelled on the distant planet Oa. Hal, a test pilot and a man without fear, was chosen by Sur to be the new Green Lantern of Space Sector 2814 for the force of his willpower, which allowed him to control the ring efficiently. This Green Lantern also charged his batteries every twenty-four hours, but he was impervi-

ous to wood. His only weakness, instead were objects colored yellow, which, due to a necessary impurity in the manufacture of the rings, were beyond the control of a Green Lantern's power.

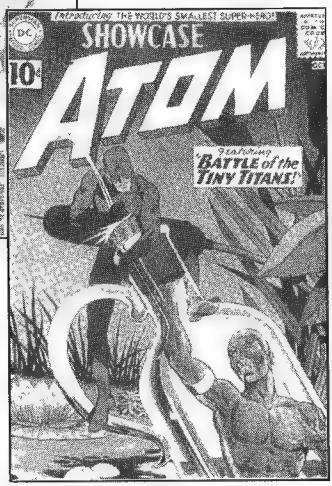
Green Lantern lived on a cosmic scale. Though most of his adventures took place on Earth he was responsible for an entire sector of galaxy, and had continual contact with alien races. He was one of many who possessed a power ring and none of his colleagues in the Corps were human. He had transcended earthly boundaries and became a hero who battled for good in the name of an entire universe.

The Silver Age Atom also left behind the traditional earthly bounds of a super-hero, but the universe he entered was smaller, so small that the Atom was truly an apt description of the hero. Ray Palmer, a scientist, entered what is sometimes called the microverse, the world of the microscope where no human had ever been before. He wore a costume of fabric manufactured from the matter of a dwarf star that crashed to Earth, and used controls in his palm to control his size. He could shrink to the size of a mouse or he could become small enough to dance on electrons. The costume also allowed him to control his density, so that even a minuscule Atom could pack the full punch of a 180 pound Ray Palmer. The Atom could travel long distances over phone lines, leaping out of the receiver at the other end, and often fought villains that could only be encountered in the microverse.

All this was a drastic step away from the Golden Age Atom, who was little more than a strong man in a costume, and a costume made of normal cloth, at that. The original Atom took his name from the fact that he was a short guy who packed a big wallop, much like the tiny atoms that fueled the atomic bomb, but he had no control over the size or density of his body. The original Atom even possessed a cape at one point during his career, but the modern Atom did not. During the Silver Age, capes it seemed, were passé, and only characters who had worn one uninterrupted for years continued to do so.

One of the oddest revitalizations was that of Hawkman. Once an archaeologist named Carter Hall, who fought crime armed with weapons from the past and a magic belt that enabled him to fly, he was, at least, an Earthman. When Hawkman resurfaced in the early Sixties, his name changed to Katar Hol, and he became a police officer from the planet Thanagar, assigned to Earth to study the law enforcement customs of the planet's population. Hawkman still resorted to spears, maces and slings when he used weapons, but now his foes became heartier and more vicious as he matched strength with beings such as the Shadow Thief, and CAW, the Criminal Alliance of the World.

Showcase #22



Showcase #34

Essentially, the DC cast of characters and settings underwent an expansion, as heroes and villains became more powerful, and the stakes they fought for grew larger. Whenever possible, mysteries seemed to be explained in scientific terms. Comic book science wasn't always accurate, but using the forces of gravity or magnetism to fell one's opponents was more glamorous than constantly resorting to mere fisticuffs.

Finding some of these old DC's in the present is almost as difficult as fathoming the true chemistry of Barry Allen's transformation by chemical explosion, but they are available. Often not in the best of condition, but that's to be expected of many old comics. In a comic market where popular fan opinion discriminates harshly against DC comic books, uncovering a cache of good-looking Silver Age DC's is akin to finding a pot of gold. At least for those of us who still like to read them. Many dealers complain they can't even find the books to sell, and when they can stock them, they can't hold onto them for very long. Silver Age DC books may not be hot right now, but with the incredible stories and art they contain, and a dwindling availability, they are sound investments, excellent to read and destined to become even scarcer in the future. ■

McQuade, HERO
Writer: M.J. Druitt
Artist: Ron Fattoruso
Letterer: Gary Peterson
OH, MAN... WHAT'D DO TO ME?
WE MESSED YOU UP, MAN.
AND WE'RE GONNA MESS YOU UP SOME MORE.
GET OFF ME!
LOOK FOR HIS WALLET, MAN!
I CAN'T FIND IT IN THIS CRAZY SUIT!
I SAID GET OFF ME!
AAHH!
HE'S ON FIRE!
I CAN'T BELIEVE IT! I JUST THOUGHT ABOUT IT AND SUDDENLY MY BODY MADE IT HAPPEN. JUST LIKE WHEN I THOUGHT ABOUT GETTING BIGGER.
Hmmm. I WONDER WHAT WOULD HAPPEN IF I THOUGHT ABOUT GETTING OUT OF HERE.
NOT BAD!
I MAY NEVER GO BACK TO BEING A COMIC STORE CLERK AGAIN!
SOON
I MAY NOT BE ABLE TO GO BACK TO MY FORMER LIFE!
THIS COSTUME SEEMS TO BE BONDED TO MY SKIN SOMEHOW. IT WON'T COME OFF.

WHATEVER THOSE GUYS ON THE SUBWAY DID TO ME, IT'S GIVEN ME THE POWER TO DO ANYTHING I CONCENTRATE ON...
THIS IS SO COOL. THERE'S NOTHING - NOTHING - I CAN'T DO. NO POWER BEYOND MY REACH.
WUP WUP WUP WUP
THE NEWSCHOPPER! I SHOULD HAVE KNOWN THEY'D FIND ME EVENTUALLY.
SIR! THE POLICE HAVE TWO MEN IN CUSTODY WHO SAY YOU FOUGHT THEM OFF SINGLE-HANDEDLY...
NEWS
IS IT TRUE YOU CAN FLY?
DO YOU INTEND TO PROTECT THE CITY?
DO YOU HAVE ANY POLITICAL AMBITIONS?
WHOA, WHOA, WHOA!
ONE QUESTION AT A TIME!
ALL RIGHT THEN. WHAT'S YOUR NAME?
Ummm... WHAT'S MY NAME?
NEWS
RON McQUADE, HERO.

Continued next month

What's Hot In Comic Books

FAN FAVORITES

1. Superman #75 (bagged)
The choice for this month's number one was an easy one. The death of Superman has caused an hysteria in the comic industry, sending the price of this book up, up and away. Everybody is trying to get there hands on one of these bagged collector sets commemorating The Man of Steel's death. Long live Superman.

2. Bloodshot #1
The first ever chromium cover + one of today's hottest characters + Valiant Comics = this month's second hottest book.

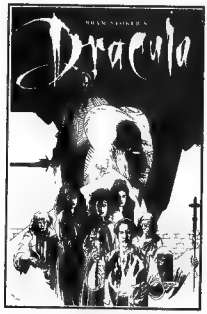
3. Superman #75 (newsstand)
It seems plenty of people wanted to read the story of The Man of Steel's demise, so sales of this unbagged version of the death issue skyrocketed.

4. Magnus, Robot Fighter #12
Turok is soon to get his own monthly series and collectors are searching furiously for this first appearance of the Dinosaur Hunter.

5. Justice League America #70
The first part of the "Funeral for a Friend" storyline. This book caught a lot of people by surprise. Not everyone realized the hype would continue after Supey's death, hope you were one of the lucky ones.

6. Rai #0
Another Valiant, another winner. This book may turn into a blueprint for the Valiant Universe in years to come. Don't forget the Bloodshot origin story, with some inside information hidden in there as well.

7. Superman Man of Steel #18
The first appearance of Doomsday, 'nuff said.



8. Harbinger #1
The coupon deal is long over and the trade paperback is out, but collectors still can't get enough of this book. This one may be in the top ten forever.

9. Dracula #1
The future for Topps Comics looks bright, so this first ever release should be a strong pick for the future. Throw in some trading cards and you've got yourself a winner.

10. WildC.A.T.S. #2
Image Comics strikes gold again with the first ever prism cover. A good story and Jim Lee artwork make this one to watch out for. ■

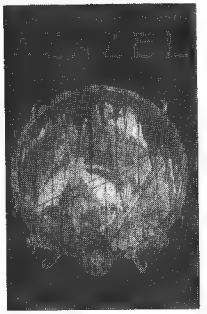
Independent Review

BY IAN FELLER

WELCOME TO OUR NEW feature, "Independent Review" where every month, depending on response, we will review a comic from a small, struggling independent company. For those of you who are looking for exposure this just may be the break you need. Please send your responses to "Independent Review" at our editorial address, located in the table of contents. This is a great way to introduce yourself to future fans and gain some readers.

This issue's review is of *Azazel* #1 from Dark Vision Studios. *Azazel* #1—"Twisted Altar," written and drawn by Robert Williams is the story of Mark Levengood, a not-so-sure of himself psychologist and Alex Frey, mass murderer and cult member.

The story starts with a brief history of their relationship, starting with Frey and Levengood making a breakthrough, then the story leaps forward a few years later, once again chronicling their whereabouts. Alex Frey is now an escaped killer and Mark Levengood is called in to help with the search.



Azazel #1

The layout and storytelling of *Azazel* are very good. According to Williams, Flint Henry, former artist of *Grim Jack* praised the layouts and Ed Polgardy, writer of *From the Darkness* loved the storytelling.

The artwork in *Azazel* is a bit on the raw side, but seems to convey the right feel of this book and Williams' artistic style which he calls: "Neo-Impressionist Graphic Storytelling."

Overall, *Azazel* is an enjoyable story with sufficient artwork that would please any fan of the darker side of comics. If you like *Faust* and *Cry For Dawn*, which obviously Williams does, then you may find this a good choice.

You can contact Dark Vision Studios at 826 Elm St., Reading, PA 19605, and get in on the ground floor.■

FEAR NO EVIL...

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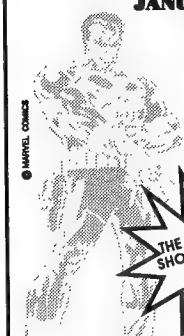

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MARVEL - D.C. - CONTINUITY
ARCHIE - NBM - DARK HORSE
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REFERENCE PAGE

a—art for story.
a (i)—inks for story.
a (p)—pencils for story.
Adapt—adaptation.
Ann—annual—a book published once a year.
App—appearance of.
Back-up story—story usually shorter than main story placed at back of comic to fill space.
Bi-monthly—a book published every two months.
Bi-weekly—a book published every two weeks.
B&W—black and white art.
Cameo—brief appearance of a character, usually one or two panels.
CCA—Comics Code Authority—committee set up in 1954 by the major publishers to set guidelines for acceptable comic contents. The appearance of the code on a comic proves it has passed these regulations.
Collectors Set—special edition comic usually bagged and including extra materials not found in regular editions.
Die Cut Cover—special cover with a piece or pieces cut out and another illustration placed behind to give a 3-D effect.
Direct Market Issue—only available through specialty stores.
Error Issue—variant issue, not intended for release.
File Copy—a high grade comic originating from the publishers file.
First App—First Appearance—first time a character appears anywhere.
Foil Cover—special cover using a raised colored foil to give a 3-D effect.
Gatefold Cover—fold out cover, usually two pages.
GA—Golden Age—The period in comics beginning 1938 and ending 1955.
Graphic Novel—full novel length comic story printed in one volume.
Hardcover—usually a graphic novel with two hard cardboard covers.
Hologram Cover—cover that looks 3-D because of the way light reflects off of it.
Indicia—(in-'dish-(ē-) ə)– publishers title, issue number, date, copyright and general information statement usually located on inside front cover, first page or inside back cover.
Intro—Introduction—same as first appearance.
JLA—Justice League of America.
JLE—Justice League Europe.
JLI—Justice League International.
JSA—Justice Society of America.
Large Size—comic book larger than regular or magazine size.
Limited—modern comics with print runs of more than 5,000 but less than 45,000.
Low Distribution—comic book not heavily circulated, either because of underordering or low print run.
Modernage—the period in comics beginning 1970 and continuing today.
Newsstand Issue—version made for distribution to newsstands, bookstores, stationary stores, etc., usually contains UPC symbol in bottom left corner.
One-shot—when only one issue of a title is published.
O—origin—story detailing the beginning of a superhero's existence or the beginning of their powers.
2nd printing, 3rd printing, etc.—the process of printing an in demand comic a 2nd or 3rd etc. time after original print runs have sold out. Recently distinguished by variant covers, but not always. Multiple printing numbers are always listed in the indicia unless clearly marked on the cover.
Painted Cover—cover not done in usual pencil and ink style, but painted either by hand or airbrush.
Pin-Up—pull out poster of character or characters usually one or two pages and usually located in center of comic.
Polybag—plastic bag used to protect a comic insert (i.e. cards, posters etc.) from damage or loss during shipping and sale.
Pre-code—comics printed before 1954 CCA regulations.
Prestige Format—comic usually longer in page length than a regular comic, bound not with staples but with glue, giving a square bound effect. Always higher priced than regular comic.
Quarterly—book published four times per year or every three months.
Rare—up to 50 copies estimated to exist.
Reintro—Reintroduction—the return of a character that had already existed.
Rep—Reprint—comic story printed again in another comic.
Revival—return of a character from the dead.
Scarce—more than 50 copies but less than 200 copies estimated to exist.
Scripts—text adapted to comic dialogue.
SA—Silver Age—the period in comics beginning 1956 and ending 1969.
Softcover—a graphic novel or trade paperback printed with light cardboard covers.
Solo Story—story involving only one characters exploits.
Squarebound—comic book bound with glue, with a square spined cover.
Trade Paperback—squarebound book which usually reprints individual comics together into one volume.
Very Limited—more than 200 but less than 5,000 copies estimated to exist.
w/—with.
w/o—without.
x-over—cross-over—the appearance of a character or characters in another character's story. ■

HOW TO USE OUR PRICE GRADING GUIDE

All prices listed are based on books in Near Mint condition, and are listed in a range in order to account for regional and other variations. Always remember that these prices are not absolute, but are only meant to reflect the dominant pricing for any given book on the market.

Mint—This is perfect condition as if the book just rolled off the presses or just left the newsstand. The colors are bright and lustrous, and interior pages are white. The book is flat with no folds or creases and the corners are square cut, sharp and complete. The spine is clean, tight and uncreased, and the paper is clean and soft. The cover is straight and firmly attached to the pages. Books in this condition generally sell for higher than guide prices. Books up to 1970 may be priced up to 200% guide price, while books after 1970 may be priced at 10%-50% above guide price.

Near Mint—This is nearly perfect condition, a mint book that has been read carefully. Colors are still bright, but may be somewhat faded. The book is flat with a tight, clean spine, but the corners may be slightly rounded. minor imperfections such as tiny impact fingerprint markings may be allowed, but the cover must be straight and secure. Near Mint comics generally sell for around the guide price.

Very Fine—This is a nice comic book that looks good. There is very little color fading and interior pages are nearly white. Minor creases are permitted in binding that is otherwise flat and secure, and one small crease may be found elsewhere on the cover. The paper is strong, showing no signs of brittleness. Overall the book looks as if it has been read a few times, but is not damaged. Books in this condition may sell for slightly less than guide, but generally for no less than 80% guide pricing.

Fine—This is a good looking book that shows some signs of wear and aging. The cover is flat and the binding tight, but there is some fading of color and minor creasing. There may be some wear along the spine. Interior pages are yellowing, but not brown, and the book, on the whole, is a better than average copy. Books in this condition may generally sell for 50% of guide pricing.

Very Good—This is a decent comic, with considerable wear and aging, but without any serious damage. The spine is complete but may exhibit rolling and heavy stress lines near the staples. The colors are significantly washed out and there are minor creases in the cover. Interior pages are still good, and show no browning. Some minor chips in the cover are permitted, and there may be minor cover stains. May contain cover or pages that are loose but attached. In this condition a comic may sell for as little as 30% of guide price.

Good—This is a complete comic book that shows serious signs of wear and aging. The cover can be creased, stained and chipped, and colors faded and dull. Interior pages are not white but not completely brown and show no signs of brittleness, although there may be chips missing. This book is completely readable. Comics is good condition may sell for around 20% of guide price.

Fair—This is an extremely worn book that is still complete, although not held together tightly. It is still readable, but may have major tape markings, pieces missing from the front and the back, long tears, browning pages and extensive spin roll. Books in fair condition are generally not considered collectible. Fair books are usually priced at approximately 10% of guide price.

Poor—This is a significantly damaged book. It may be missing large pieces or even the entire cover. pages are torn, stained, browned and brittle. Sever damage to the spine, such as hopeless spine roll or massive rust stains.

Always remember that these are dealer retail prices and are not absolute, but are only meant to reflect the dominant pricing for any given book on the market.

Also, when going to sell your comic books, please remember that most dealers will pay anywhere from 25-75% of the prices listed in this guide depending on supply and demand.

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CEREBUS THE AARDVARK DEC 1977-PRESENT

1 Intro Cerebus ..... 200.00 – 300.00
2 ..... 100.00 – 150.00
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6 Intro Jaka ..... 75.00 – 100.00
7 ..... 75.00 – 100.00
8-10 ..... 30.00 – 50.00
11 Intro the Cockroach ..... 30.00 – 50.00
12 ..... 30.00 – 50.00
13-15 ..... 25.00 – 35.00
16-20 (scarcer) ..... 20.00 – 30.00
21 App Capt. Cockroach (scarce) ..... 70.00 – 90.00
22 Death of Elrod ..... 20.00 –30.00
23-28 ..... 10.00 – 13.00
29-31 ..... 12.00 –16.00
32 ..... 8.00 –10.00
33-34 ..... 5.00 –7.00
35 ..... 8.00 –10.00
36-50 ..... 5.00 –8.00
51 Never reprinted ..... 15.00 – 25.00
52 ..... 5.00 – 8.00
53-56; 54: Intro Wolverooch ..... 8.00 –15.00
57-60 ..... 5.00 –7.00
61-62 App Flaming Carrot ..... 8.00 –12.00
63-70 ..... 4.00 – 6.00
71-150 ..... 2.00 –4.00
151-163 ..... 2.00 –4.00

ARCHIE COMICS

ADVENTURES OF PIPSQUEAK (PREV. PAT THE BRAT) 1959-1960 LOW – HIGH

34 ..... 20.00 – 25.00
35-39 ..... 12.00 – 15.00

ADVENTURES OF THE FLY AUG. 1959-1965

1 Shield app. ..... 250.00 – 300.00
2 ..... 150.00 – 175.00
3-4 ..... 75.00 – 100.00
5-10, 14 ..... 45.00 – 50.00
11-13, 15-20 ..... 25.00 – 30.00
21-31 ..... 20.00 – 25.00

ADVENTURES OF THE JAGUAR SEPT 1961-1963

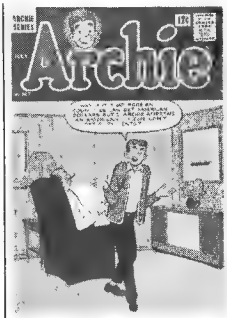
1 ..... 75.00 – 110.00
2-3 ..... 30.00 – 50.00
4-10 ..... 30.00 – 35.00
11-15 ..... 20.00 – 25.00

ADVENTURES OF YOUNG DR. MASTERS 1964

1, 2 ..... 5.00 – 7.00

ARCHIE 1942-PRESENT

1 ..... 4000.00 – 5000.00
2 ..... 800.00 – 950.00
3 ..... 500.00 – 650.00
4-5 ..... 350.00 – 450.00
6-10 ..... 250.00 – 300.00
11-20 ..... 150.00 – 200.00
21-40 ..... 70.00 – 100.00
41-50 ..... 40.00 – 60.00
51-70 ..... 20.00 – 30.00
71-99 ..... 12.00 – 18.00
100 ..... 18.00 – 20.00
101-130 ..... 6.00 – 9.00
131-160 ..... 3.00 – 5.00
161-199 ..... 1.75 – 2.50



200 ..... 2.00 – 3.00
201-250, 300 ..... 1.00 – 1.50
251-present ..... 0.50 – 1.00
Annual 1 (1950) ..... 500.00 – 650.00
Annual 2 (1951) ..... 250.00 – 300.00
Annual 3 (1952) ..... 150.00 – 180.00
Annuals 4, 5 (1953-1954) ..... 75.00 – 125.00
Annuals 6-10 (1955-1959) ..... 50.00 – 75.00
Annuals 11-15 (1960-1965) ..... 25.00 – 35.00
Annuals 16-19 (1966-1969) ..... 8.00 – 12.00
Annuals 20-26 (1970-1975) ..... 3.00 – 5.00

ARCHIE AND ME OCT. 1964-1987

1 ..... 60.00 – 80.00
2 ..... 30.00 – 40.00
3-5 ..... 15.00 – 20.00
6-12 ..... 7.00 – 10.00
13-30 ..... 3.00 – 5.00
31-63 ..... 0.75 – 1.50
64-162 ..... 0.50 – 1.00

ARCHIE AS PUREHEART THE POWERFUL SEPT. 1966-1967

1 ..... 30.00 – 44.00
2 ..... 20.00 – 28.00
3-6 ..... 10.00 – 15.00

ARCHIE AT RIVERDALE HIGH AUG. 1972-1987

1 ..... 20.00 – 25.00
2 ..... 9.00 – 12.00
3-10 ..... 3.00 – 4.00
11-30 ..... 0.75 – 1.00
31-114 ..... 0.50 – 0.75

ARCHIE GIANT SERIES 1954-PRESENT

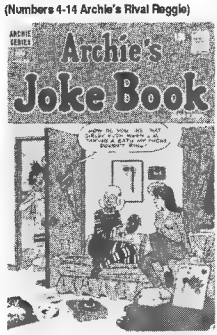
Numbers 36-135 and 252-451 are missing.
1 Archies Christmas stockings ..... 300.00 – 400.00
2 ..... 175.00 – 220.00
3-10 ..... 75.00 – 125.00
11-20 ..... 50.00 – 70.00
21-35 ..... 20.00 – 30.00
136-142 ..... 18.00 – 25.00
143-160 ..... 6.00 – 9.00
161-199 ..... 3.00 – 4.00
200 World of Archie ..... 4.00 – 5.00
201-251 ..... 1.00 – 2.00
452-499 ..... 0.75 – 1.00
500 Archie's Christmas stocking ..... 1.00 – 1.50
501-present ..... 0.75 – 1.00

ARCHIE'S GIRLS, BETTY AND VERONICA 1950-1987

1 ..... 500.00 – 600.00
2 ..... 200.00 – 300.00
3-10 ..... 100.00 – 140.00
11-20 ..... 50.00 – 75.00
21-30 ..... 40.00 – 50.00
31-74 ..... 25.00 – 35.00
75 Betty & Veronica sell to the Devil ..... 40.00 – 60.00
76-99 ..... 10.00 – 18.00
100 ..... 18.00 – 20.00
101-140 ..... 6.00 – 9.00
141-190 ..... 2.50 – 3.75
191-249, 300 ..... 1.00 – 2.00
250-347 ..... 0.50 – 1.00
Annual 1 (1953) ..... 200.00 – 300.00
Annual 2 ..... 150.00 – 170.00
Annuals 3-8 ..... 60.00 – 80.00

ARCHIE'S JOKE BOOK 1953-1982

(Numbers 4-14 Archie's Rival Reggie)



1 ..... 200.00 – 300.00
2 ..... 150.00 – 175.00
3 ..... 75.00 – 110.00
15-20 ..... 70.00 – 85.00
21-30 ..... 40.00 – 65.00
31-40, 42-43 ..... 25.00 – 35.00
41 Neal Adams' work ..... 75.00 – 100.00
44-48 Adams' work ..... 40.00 – 60.00
49-60 ..... 12.00 – 20.00
61-80 ..... 6.00 – 9.00
81-99 ..... 4.00 – 5.00
100 ..... 5.00 – 6.00
101-140 ..... 1.50 – 2.50
141-288 ..... 0.50 – 1.00

ARCHIE'S MADHOUSE SEPT. 1959-1969

1 ..... 75.00 – 125.00
2 ..... 50.00 – 70.00
3-10 ..... 30.00 – 40.00
11-16 ..... 15.00 – 22.00
17-21 ..... 6.00 – 9.00
22 Sabrina's 1st app. ..... 25.00 – 35.00
23-40 ..... 3.00 – 5.00
41-66 ..... 1.00 – 2.00
Annual 1 ..... 18.00 – 25.00
Annual 2 ..... 12.00 – 16.00
Annual 3 Sabrina app. ..... 6.00 – 9.00
Annuals 4-6 ..... 3.00 – 4.50

ARCHIE'S MECHANICS SEPT. 1954-1955

1 Very scarce ..... 350.00 – 475.00
2-3 ..... 225.00 – 275.00

ARCHIE'S PAL JUGHEAD 1949-1965

1 ..... 400.00 – 500.00
2 ..... 200.00 – 250.00
3-5 ..... 125.00 – 160.00
6-20 ..... 60.00 – 85.00
21-30 ..... 35.00 – 45.00
31-70 ..... 20.00 – 28.00
71-99 ..... 7.00 – 9.00
100 ..... 8.00 – 10.00
101-126 ..... 5.00 – 7.00
Annual 1 ..... 200.00 – 220.00
Annual 2 ..... 100.00 – 150.00
Annuals 3-5 ..... 80.00 – 100.00
Annuals 6-8 ..... 40.00 – 65.00

ARCHIE'S PALS 'N GALS 1952-PRESENT

1 ..... 200.00 – 300.00
2 ..... 125.00 – 160.00
3-5 ..... 85.00 – 100.00
6-10 ..... 40.00 – 60.00
11-20 ..... 20.00 – 25.00
21-60 ..... 8.00 – 13.00
61-80 ..... 2.50 – 3.50
81-110 ..... 1.00 – 2.00
111-present ..... 0.50 – 1.00

ARCHIE'S RIVAL REGGIE 1950-1954

1 ..... 300.00 – 350.00
2 ..... 155.00 – 175.00
3-10 ..... 75.00 – 110.00
11-14 Katy Keene apppears ..... 50.00 – 60.00

ARCHIE'S SUPERHERO SPECIAL 1979

1-2 Black Hood, Fly, Jaguar & the Web ..... 1.00 – 2.00

ARCHIE'S TV LAUGH OUT 1969-1986

1 ..... 25.00 – 30.00
2 ..... 10.00 – 12.00
3-5 ..... 4.00 – 6.00
6-10 ..... 1.00 – 2.00
11-20 ..... 0.75 – 1.25
21-106 ..... 0.50 – 1.00

ARCHIE 3000 1989-PRESENT

1 ..... 1.00 – 1.50
2-present ..... 0.50 – 1.00

BETTY AND ME 1965-PRESENT

1 ..... 50.00 – 60.00
2 ..... 20.00 – 27.00
3-5 ..... 14.00 – 18.00
6-10 ..... 5.00 – 8.00
11-30 ..... 1.50 – 2.50
31-present ..... 0.50 – 1.00

BETTY AND VERONICA 1987-PRESENT

1 ..... 1.00 – 1.50
2-present ..... 0.50 – 1.00

EVERYTHING'S ARCHIE 1969-PRESENT

1 ..... 25.00 – 30.00
2 ..... 15.00 – 18.00
3-5 ..... 8.00 – 10.00
6-10 ..... 3.50 – 5.50
11-20 ..... 1.00 – 2.00
21-present ..... 0.50 – 1.00

FACULTY FUNNIES 1989-1990

1 ..... 0.50 – 1.25
2-5 ..... 0.50 – 1.00

FLY 1983-1984

1 Mr. Justice and origin of Shield ..... 1.00 – 2.00
2-9 ..... 0.60 – 1.00

GINGER 1951-1954

1 ..... 40.00 – 60.00
2 ..... 25.00 – 35.00
3-6 ..... 15.00 – 20.00
7-10 Katy Keene ..... 25.00 – 32.00

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WIN A 1 YEAR SUBSCRIPTION TO COMIC BOOK COLLECTOR

Fans of *Comic Book Collector*, here's a special offer for you. Just fill out this survey completely (a photocopy will do) and mail it back to: **Comic Book Collector, Dept. Survey, 155 East Ames Ct., Plainview, N.Y. 11803. We** will enter you in a contest to win a 1 year subscription to *Comic Book Collector*. We will be selecting 5 winners from all the surveys received. Winners will be notified by mail.

Deadline is April 10th, 1993.

1. Male _____ Female _____
2. Age: under 12 _____ 12-18 _____ 19-25 _____ 26-35 _____
   36-45 _____ 46-60 _____ over 60 _____
3. I purchase CBC through: Subscription _____ Newsstand _____
   Comic Shop _____ Convention _____ Other _____
4. Please list the Comic Book Store you go to on a regular basis:
   Store Name _____
   Address _____
   City / State / Zip _____
   Phone Number _____
5. What are your three favorite comic book titles:
   #1 _____ #2 _____ #3 _____
6. I collect: Modern Age Comics _____ Silver Age _____
   Golden Age _____ Other _____ (You can check more than one)
7. On a monthly basis I spend this amount on comic books:
   Less than $10 _____ $10- $20 _____ $21- $40 _____ $41-50 _____
   $51- $100 _____ $101- $200 _____ $201-$400 _____ More than $400 _____
8. I read regularly or subscribe to the following comic book price guides or magazines _____
   _____
   _____
9. My favorite feature in *Comic Book Collector* is: _____
   _____
10. Who or what would you like to see on the cover of *Comic Book Collector?* _____
    _____
    _____
11. How would you rate Comic Book Collector's Price Guide Section?
    Accurate _____ Too high _____ Too low _____
12. What do you feel is the clearest way to list comic books in our price guide? (choose one)
    ___ alphabetical by publisher, with all their books alphabetical by title. (the way it is now)
    ___ all books alphabetical by title regardless of publisher.
    ___ major publishers (Marvel, DC, Image, Valiant, Dark Horse) listed alphabetical by company with all their books listed alphabetical by title and all other books listed alphabetical by title only.
13. I collect non-sports cards Yes _____ No _____
14. I collect sports cards Yes _____ No _____
15. I collect comic cards Yes _____ No _____
16. I collect other items Yes _____ No _____
17. If yes to #15, which ones do you collect? _____
    _____
18. General comments: _____
    Name _____
    Address _____
    City _____ State _____ Zip _____

Comic Book Collector Advertising Rate Card
Rate Card No. 2 effective December 1, 1992

Circulation: 125,000
NEWSSTAND DISTRIBUTER: Curtis Circulation-Company

DISPLAY RATES

B/W

Space	1X	3X	6X	12X
Full Pg.	$550	$520	$495	$470
2/3	400	380	360	340
1/2	330	315	300	280
1/3	230	220	205	195
1/6	140	135	125	120
1/12	60	57	56	50
1"	20	(No Frequency Discounts)		

2 Color

Space	1X	3X	6X	12X
Full Pg.	$750	$715	$675	$640
2/3	540	515	485	460
1/2	450	425	405	380
1/3	310	295	280	265
1/6	200	190	180	170

4 Color (Newsprint)

Space	1X	3X	6X	12X
Full Pg.	$1,455	$1,385	$1,310	$1,235
2/3	1,050	995	945	890
1/2	875	830	790	745
1/3	600	570	540	510
*Glossy (Center)	$1,955	$1,860	$1,760	$1,660
2nd / 3rd Cover	$2,395	$2,275	$2,155	$2,035
Back Cover	$2,800	$2,660	$2,520	$2,380

* When available

CLASSIFICATIONS

Dark Horse
110.....For Sale
115.....Wanted

DC Comics
210.....For Sale
215.....Wanted

Image Comics
310.....For Sale
315.....Wanted

Marvel Comics
410.....ForSale
415.....Wanted

Malibu Comics
510.....For Sale
515.....Wanted

Valiant Comics
610.....For Sale
615.....Wanted

Independent Comics
710.....For Sale
715.....Wanted

Golden Age
810.....For Sale
815.....Wanted

Silver Age
910.....For Sale
915.....Wanted

Original Art
1010.....For Sale
1015.....Wanted

Comic Cards
1110.....For Sale
1115.....Wanted

Announcements
1210.....For Sale
1215.....Wanted

Miscellaneous
1310.....ForSale
1315.....Wanted

Toys & Novelties
1410.....For Sale
1415.....Wanted

Camera-ready copy or copy to be set MUST arrive by ad deadline with payment.
Comic Book Collector, Advertising Dept., 155 E.Ames Ct., Plainview, NY 11803
Phone (516) 349-9494 Ext.15 or Fax (516) 349-9516

ADVERTISING DEADLINES

Cover Dates	Advertising Deadlines	On Sale
March 1993	December 8	January 22
April 1993	January 5	February 19
May 1993	February 9	March 24
June 1993	March 9	April 20
July 1993	April 6	May 16
August 1993	May 11	June 22
September 1993	June 8	July 20
October 1993	July 13	August 24
November 1993	August 10	September 22
December 1993	September 7	October 19

Send display ads to Douglas Ingram, *Comic Book Collector*, 155 E.Ames Court, Plainview New York 11803 (516) 349-9494

CLASSIFIED ORDER FORM

- Please print or type your copy.
- Illegible copy will be returned.
- Not responsible for key changes.
- For errors made in copy, liability is limited to space occupied by ad.
- Ads will be placed under classification specified on order form.
- If no classification is specified, one will be selected.
- Telephone orders will not be accepted.
- Payment must accompany all orders.
- No agency commission allowed.

For our records, all orders must include name, *STREET* address and phone number.

Name _____
Street Address _____
City _____
State _____ Zip _____
Telephone (__) _____

Mail orders to:
Comic Book Collector
Classified Ad Department
990 Grove St., Evanston, IL 60201-4370

Rate: 30¢ Per Word • $6.00 Minimum Charge

The first line of all classifieds will be set in bold face.
Street address counts as 1 word. Zip counts as 1 word.
Example of word count:

John Doe 990 Grove St. Evanston, IL 60201-4370 (708) 491-6440
1 1 1 1 1 1 1

PRINT YOUR AD HERE
Classification: _____

1	2	3	4
5	6	7	8
9	10	11	12
13	14	15	16
17	18	19	20
21	22	23	24
25	26	27	28
29	30	31	32
33	34	35	36
37	38	39	40

Number of words: _____
Number of Issues: _____
First ad to appear in the _____ issue.
Total Amount Enclosed: $ _____

Important: Payment must be enclosed with every order.

CBC Convention Calendar 1992

Promoters send show listing to CBC Tree
Attention Dale Jacobs 990 Grove St.
Evanston, IL 60201

CALIFORNIA

Jan. 2, 9, 16, 23, 30, WALNUT. Baseball Cards, comics, McDonald collectibles, Pomona Fwy (60) Fairway Exit, Frank and Son Warehouse, 19465 E. Walnut Dr. N., T:100-8ft, F: $30, A: free, 10:00AM-5:00PM, Contact: Frank or Jim, 19465 E. Walnut Dr. N., PH: (714) 594-7492.

Jan. 6, 13, 20, 27, WALNUT. Baseball Cards, comics, McDonald collectibles, Pomona Fwy (60) Fairway Exit, Frank and Son Warehouse, 19465 E. Walnut Dr. N., T:100-8ft, F: $30, A: free, 5:00PM-9:30PM, Contact: Frank or Jim, 19465 E. Walnut Dr. N., PH: (714) 594-7492.

Feb. 3, 10, 17, 24, WALNUT. Baseball Cards, comics, McDonald collectibles, Pomona Fwy (60) Fairway Exit, Frank and Son Warehouse, 19465 E. Walnut Dr. N., T:100-8ft, F: $30, A: free, 10:00AM-5:00PM, Contact: Frank or Jim, 19465 E. Walnut Dr. N., PH: (714) 594-7492.

Feb. 6, 13, 20, 27, WALNUT. Baseball Cards, comics, McDonald collectibles, Pomona Fwy (60) Fairway Exit, Frank and Son Warehouse, 19465 E. Walnut Dr. N., T:100-8ft, F: $30, A: free, 5:00PM-9:30PM, Contact: Frank or Jim, 19465 E. Walnut Dr. N., PH: (714) 594-7492.

Mar. 3, 10, 17, 24, 31,WALNUT. Baseball Cards, comics, McDonald collectibles, Pomona Fwy (60) Fairway Exit, Frank and Son Warehouse, 19465 E. Walnut Dr. N., T:100-8ft, F: $30, A: free, 5:00PM-9:30PM, Contact: Frank or Jim, 19465 E. Walnut Dr. N., PH: (714) 594-7492.

Mar. 6, 13, 20, 27, WALNUT. Baseball Cards, comics, McDonald collectibles, Pomona Fwy (60) Fairway Exit, Frank and Son Warehouse, 19465 E. Walnut Dr. N., T:100-8ft, F: $30, A: free, 10:00AM-5:00PM, Contact: Frank or Jim, 19465 E. Walnut Dr. N., PH: (714) 594-7492.

MINNESOTA

Feb. 28, BRAINERD. Sundays 9:00 AM-4:30 PM. The Holiday Inn on HWY 371 S., Contact: Kevin J. Bergson, PH: (701) 235-2562.

March 27 & 28, June 19 & 20, Oct. 16 & 17, and Dec. 5, DULUTH. Saturdays from 9:00 AM-5:00 PM and Sundays from 10:00 AM-4:30 PM,T: 42 dealers, F: $60 ea. for the 3 two-day shows, Dec. 5th show, F: $50. Radisson Inn at 505 W. Superior St, Downtown, Contact Kevin J. Bergson, PH: (701) 235-2562.

June 6, BRAINERD. Sundays 9:00 AM-4:30 PM. The Holiday Inn on HWY 371 S., Contact: Kevin J. Bergson, PH: (701) 235-2562.

June 19 & 20, DULUTH. Saturdays from 9:00 AM-5:00 PM and Sundays from 10:00 AM-4:30 PM,T: 42 dealers, F: $60 ea. for the 3 two-day shows, Dec. 5th show, F: $50. Radisson Inn at 505 W. Superior St, Downtown, Contact Kevin J. Bergson, PH: (701) 235-2562.

Aug. 15, BRAINERD. Sundays 9:00 AM-4:30 PM. The Holiday Inn on HWY 371 S., Contact: Kevin J. Bergson, PH: (701) 235-2562.

Oct. 10, BRAINERD. Sundays 9:00 AM-4:30 PM. The Holiday Inn on HWY 371 S., Contact: Kevin J. Bergson, PH: (701) 235-2562.

Oct. 16 & 17, DULUTH. Saturdays from 9:00 AM-5:00 PM and Sundays from 10:00 AM-4:30 PM,T: 42 dealers, F: $60 ea. for the 3 two-day shows, Dec. 5th show, F: $50. Radisson Inn at 505 W. Superior St, Downtown, Contact Kevin J. Bergson, PH: (701) 235-2562.

NEW JERSEY

Jan. 15 & 16, PARAMUS. Comic Book, Nostalgia, Card & Collectible Expo, 200 Rt. 17 N., T: 50, F: $35 & $45, A: Free, Fri 5PM-10Pm, Sat 10AM-4:30PM, Contact: Joseph Kramar, PH: (717) 828-7722, S.R. 197 Dingmans Ferry, PA 18328.

Feb. 26 & 27, PARAMUS. Comic Book, Nostalgia, Card & Collectible Expo, 200 Rt. 17 N., T: 50, F: $35 & $45, A: Free, Fri 5PM-10Pm, Sat 10AM-4:30PM, Contact: Joseph Kramar, PH: (717) 828-7722, S.R. 197 Dingmans Ferry, PA 18328.

Mar. 26 & 27, PARAMUS. Comic Book, Nostalgia, Card & Collectible Expo, 200 Rt. 17 N., T: 50, F: $35 & $45, A: Free, Fri 5PM-10Pm, Sat 10AM-4:30PM, Contact: Joseph Kramar, PH: (717) 828-7722, S.R. 197 Dingmans Ferry, PA 18328.

NEW YORK

February 14, RONKONKOMA. Long Island, Nostalgia, All Card & Comic Show,10am-4pm, A: $1.00,F: $45-$40-$30, Contact: Dennis, PH: (516) 724-7422 daily or (516) 585-9500 day of show only.

NORTH DAKOTA

Feb. 20 & 21, FARGO. 1993 Fargo Baseball Card and Comic Book Shows. Saturdays 9:00AM-5:00PM, Sundays 10:00AM-4:30PM, T: 42 dealers F:$55. Holiday Inn at 13th Ave. S and Interstate 29. Contact: Kevin J. Bergson, PH: (701) 235-2562.

March 6 & 7, BISMARCK. Saturdays, 9:00AM-5:00PM, Sundays, 10:00AM-4:30PM.T: 35 dealers F:$50, Radisson Inn at 800 S. 3rd St across from the Kirkwood Mall. Contact: Kevin J. Bergson, PH: (701) 235-2562.

May 1 & 2, FARGO. 1993 Fargo Baseball Card and Comic Book Shows. Saturdays 9:00AM-5:00PM, Sundays 10:00AM-4:30PM. T: 42 dealers F:$55. Holiday Inn at 13th Ave. S and Interstate 29. Contact: Kevin J. Bergson, PH: (701) 235-2562.

May 22 & 23, BISMARCK. Saturdays, 9:00AM-5:00PM, Sundays, 10:00AM-4:30PM.T: 35 dealers F:$50, Radisson Inn at 800 S. 3rd St across from the Kirkwood Mall. Contact: Kevin J. Bergson, PH: (701) 235-2562.

Aug. 21 & 22, FARGO. 1993 Fargo Baseball Card and Comic Book Shows. Saturdays 9:00AM-5:00PM, Sundays 10:00AM-4:30PM. T: 42 dealers F:$55. Holiday Inn at 13th Ave. S and Interstate 29. Contact: Kevin J. Bergson, PH: (701) 235-2562.

Aug. 28 & 29, BISMARCK. Saturdays, 9:00AM-5:00PM, Sundays, 10:00AM-4:30PM.T: 35 dealers F:$50, Radisson Inn at 800 S. 3rd St across from the Kirkwood Mall. Contact: Kevin J. Bergson, PH: (701) 235-2562.

Nov. 6 & 7, FARGO. 1993 Fargo Baseball Card and Comic Book Shows. Saturdays 9:00AM-5:00PM, Sundays 10:00AM-4:30PM. T: 42 dealers F:$55. Holiday Inn at 13th Ave. S and Interstate 29. Contact: Kevin J. Bergson, PH: (701) 235-2562.

Nov. 27 & 28, BISMARCK. Saturdays, 9:00AM-5:00PM, Sundays, 10:00AM-4:30PM.T: 35 dealers F:$50, Radisson Inn at 800 S. 3rd St across from the Kirkwood Mall. Contact: Kevin J. Bergson, PH: (701) 235-2562.

OHIO

February 6, Sat., & 7, Sun. AKRON. Akron-Canton Comic Convention, Sat. 11:00 AM to 6:00 PM, Sun. 10:00 AM to 4:00 PM, Tadmor Hall, I-77 at Exit 120, T: 70-8ft., F: $100, A: $5.00 daily, $8.00 for both days, 6 and under free. Contact: Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714, PH: (216) 499-6056, GUESTS: Travis Charest, Lee Weeks, Steven Butler, Ron Garney, Tom & Mary Bierbaum, Darryl Banks, Mike Okamoto.

VIRGINIA

January 17, TYSONS CORNER. Comic Book Show, 10am-4pm, Tysons Corner WestPark Hotel, 9401 Westpark Dr., T: 35, F: $50, A: $2.00, Contact: Capital Associates, PH: (703) 691-9094.

CLASSIFIEDS

810 GOLDEN AGE FOR SALE

CLASSIC COMICS/CLASSICS Illustrated: Bought and Sold. Send for FREE Catalog: Bob Levy, 2456 E. 18th St., Brooklyn, New York 11236, or call PH: (718) 646-4941.

910 SILVER AGE FOR SALE

SPIDERMAN AMAZING FANTASY No.15 August 1962. Origin and First Appearance of Spiderman. Good to Very Good Condition. Serious Inquiries Only. Call PH: (803) 875-3709.

1210 ANNOUNCEMENTS FOR SALE

"SEXY GIRLS CARTOONS!" A funny and very sexy mini-publication. For sample copy and information, Send $1.00 to: Charles Cecil, 5210 Sunnyfield Pl. South Bend, IND. 46619.

1310 MISCELLANEOUS FOR SALE

THE BEST CARD and comic shops in NY and NJ! Send $1.00 to C. Cleveland, 100 Woodruff Ave., Bklyn, NY 11266.

Trivia Answers:

1. Archie Publications
2. Hawkman
3. Tomb Of Dracula
4. Tales From The Crypt
5. Kato
6. Battlestar Galactica
7. Goofy
8. Sugar and Spike
9. July 1963, Strange Tales Annual #2
10. Superman #11
11. A Horse
12. Gold Key
13. Alex Schomburg
14. Barbie
15. X-Men #138

Secret Answer: Spider-Man

B	A	D	L	P	T	Q	S	J	U	J	W	X	T	H
S	P	U	P	P	E	T	M	A	S	T	E	R	D	O
C	O	L	V	B	R	G	K	P	P	F	W	Q	A	N
D	C	S	E	V	R	H	S	L	U	G	W	X	B	R
V	A	F	G	Y	A	P	R	G	N	M	O	N	E	V
L	L	T	A	S	X	G	Y	H	S	S	L	I	V	O
W	Y	D	N	T	U	J	K	M	M	L	C	H	Y	D
Q	P	V	R	X	O	L	B	A	I	D	J	P	L	L
B	S	X	A	G	S	B	Y	P	U	R	O	S	E	W
C	E	N	C	F	R	X	S	C	D	A	M	M	N	I
Q	Z	S	B	W	P	C	U	Z	J	C	T	Y	R	L
B	Y	H	D	R	S	K	G	J	L	U	S	T	Q	A
K	A	I	D	O	Z	B	A	W	Q	L	T	Z	X	C
A	G	V	G	T	P	O	M	E	G	A	R	E	D	F
M	D	A	S	F	F	T	J	K	S	D	H	N	K	T

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(602) 881-1491
(Just West of Dunkin
Donuts)
Ask for Andy

Dimension X
4177 N. Oracle #307
Tucson, AZ 85705
(602) 292-2494
(Montgomery Ward
Plaza)
Ask for Aldo

Don't miss another issue! ETM is the Biggest & the Best! All order postmarked by 3/15/93 - Get a Free Limited Spawn Poster by Todd McFarlane!

CABLE

Cable returns in a new, action-packed monthly series! Highlighted by a foil embossed cover, **Cable #1** will be red hot!

Cable 1 (Foil cover - **Reg. $3.50**) **2.95**
★ Order 3 or more copies (each) **2.50**
Cable Poster (New! - **Reg. $4.95**) **4.50**
Cable Trade (Liefeld art - **Reg. $17**) **14.95**

X-MEN

Uncanny X-Men #300 features the return of Magneto & a holo-grafx foil cover!

Uncanny X-Men 300 (64 pgs - **Reg $3.95**) **3.50**
★ **Special** - Order 3 or more (each) **2.95**
Wolverine 69 (X-Men Tie-in - **Reg. $1.75**) . **1.50**
★ **Special** - Order 3 or more (each) **1.25**
Ties-in to X-Men #300! Art by Mark Texeira!

SPIDER-MAN

Featuring the return of the Green Goblin in **Spect Spiderman #200**, the return of the Kingpin in **Web Spiderman #100**, and the beginning of a 14-part Venom & Carnage in **Spiderman Unlimited #1**, March will be Spidey's biggest and busiest month ever!!! **Highest Possible Recommendation!**

Spect Spidey 200 (48 pgs - **Reg. $2.95**) .. **2.50**
★ **Special** -Order 3 or more (each) **1.95**
Spidey Unlimited 1 (64 pgs - **Reg. $3.95**) . **3.50**
★ **Special** - Order 3 or more **2.95**
Spidey/Venom T-Shirt on Black **12.95**
High quality, 100% Cotton! Please indicate size L or XL!

Web of Spidey 100 (48 pgs - **Reg. $2.95**) **2.50**
★ **Special** -Order 3 or more (each) **1.95**
Venom 3,4 (1st Prints - **Reg. $2.95**) **2.50**
Venom: Deathtrap (vs. Avengers - 64 pgs) **6.95**
Venom: Returns Trade (New! - **Reg. $13**) .. **9.95**
All new! Contains Amazing Spidey 331-333 & 344-347!

DARKER IMAGE

Featuring the 1st appearance of characters by Rob Liefeld, Sam Kieth and Jim Lee, this violent new Image title will be red hot!

Reg. /Sale
Darker Image 1 (New!) $2.50/**1.95**
★ **Set** - All 3 versions .. $7.50/**4.95**
Contains all 3 versions of issue #1!
★ **Mega-Set** - 33 Sets . $250/**$150**
Contains 99 issue #1's (33 sets) plus a rare limited edition #1!

HELLSTORM PRINCE OF LIES

Hot new horror series featuring stunning art by Michael Bair! Issue #1 includes a parchment cover!

Hellstorm 1 (**Reg. $2.95**) **2.50**
★ Order 3 or more (each) ... **1.95**
Hellstorm 2 (**Reg. $2.00**) **1.50**

THE MAXX

He's big, strong, and savagely ugly! Sam Kieth's **The Maxx** is Image's next big hit! **Red Hot!**

Maxx 1 (**Reg. $1.95**) **1.75**
★ Order 3 or more (each) **1.50**
★ Order 50 copies (**Reg $97**) **$75**
For every 50 copies, you get a free limited glow-in-the-dark Maxx #1!

MARVEL 93' ANNUALS

Polybagged with exclusive limited edition "rookie" cards, these new annuals are a "can't miss"!

Reg. /Sale
Amaz Spidey Ann 27 . $2.95/**2.50**
Avengers Ann 22 ..... $2.95/**2.50**
Cap America Ann 12 .. $2.95/**2.50**
New Warriors Ann 3 ... $2.95/**2.50**
X-Factor Annual 8 ..... $2.95/**2.50**
★ **Set** - All 5 annuals $14.75/**9.95**
All 5 annuals at one low price!

STORMWATCH

Hot new series from Jim Lee & Image Comics! Also contains a coupon for a limited trading card!

StormWatch 1 (**Reg. $1.95**) . **1.75**
★ Order 3 or more (each) **1.50**
StormWatch Portfolio (color) **14.95**

YOUNGBLOOD

With art by Joe Lee, **Youngblood Strikefiles** looks exceptional! And don't miss **Youngblood Battlezone**!

Youngblood BZ 1(**Reg. $1.95**)**1.75**
★ Order 3 or more (each) **1.50**
Youngblood SF 1(**Reg $2.50**) **1.95**
★ Order 3 or more (each) **1.75**

VALIANT

Archer & Armstrong

The best superhero buddy book ever by Barry Smith!

10,11 (**Reg. $2.50**) **1.95**
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BLOODSHOT

Bloodshot #5 guest stars the new Rai of the future! **Hot!**

4,5 (Hot! - **Reg. $2.50**) .. **1.95**
★ Order 3 or more **1.75**

ETERNAL WARRIOR

Eternal Warrior #10 feature the origin of the Geomancers & the ultimate battle vs. Darque!

10,11 (**Reg. $2.25**) **1.75**
★ Order 3 or more **1.50**

HARBINGER

A powerful new Harbinger attacks the team! Very hot!

16,17 (Hot - **Reg. $2.50**) **1.95**
★ Order 3 or more **1.75**

H.A.R.D. CORPS

The **Hard Corps #7** introduces a new female member!

6,7 (New! - **Reg. $2.25**) . **1.75**
★ Order 3 or more **1.50**

MAGNUS ROBOT FIGHTER

Featuring a foil embossed cover, **Magnus #25** is hot!

24 (Hot - **Reg. $2.25**) **1.75**
25 (Foil Cover - **Reg. $3**) **2.50**
★ Order 3 or more **1.95**

RAI AND THE FUTURE FORCE

The most powerful characters unite in Rai & the Future Force!

9 (Hot - **Reg. $2.50**) **1.95**
★ Order 3 or more **1.75**
Actual 1st Rai & the Future Force!
10 (Hot - **Reg. $2.25**) **1.75**

SHADOWMAN

Great new story by Bob Hall!

13,14 (Hot - **Reg. $2.50**) **1.95**
★ Order 3 or more **1.75**

SOLAR MAN OF THE ATOM

Solar fights for his humanity vs. Master Darque! **Red hot!**

21,22 (Hot - **Reg. $2.25**) **1.75**
★ Order 3 or more **1.50**

X-O MANOWAR

Features art by Bart Sears!

16,17(**Reg $2.25**) **1.75**
★ Order 3 or more **1.50**

BEST-SELLERS

Reg. / Sale
Batman Death in Family $5/ **4.95**
Batman Killing Joke $4/ **3.50**
Cable Trade (Liefeld) $17/**14.95**
Death of Superman Trade .. $5/ **3.95**
Ghost Rider Trade $13/**10.95**
Lobo's Greatest Hits $13/**10.95**
Marvel Universe 2-27 ..... $5/ **4.50**
Punisher vs. Daredevil $7/ **5.95**
Punisher vs. Wolverine $7/ **5.95**
Spiderman: Soul of Hunter . $6/ **4.95**
Spidey Trade (Issues 1-5) $13/**10.95**
Spiderman vs. Venom $13/ **9.95**
Spiderman vs. Wolverine .. $7/ **5.95**
Wolverine Inner Fury $6/ **4.95**
Wolverine vs. Hulk $7/ **5.95**
X-Men Days Future Past $6/ **4.95**
X-Men Dark Phoenix Saga $13/**10.95**
X-Men X-Tinction Agenda $20/**16.95**

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Reg. / Sale
Alien Colonial Marine 1-3 2.50/**1.95**
All new full color 12-issue series!
Dark Horse Comics 5,6 . 2.50/**1.95**
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All new violent, full color series! Hot!
Predator Race War 1,2 ... 2.50/**1.95**
★ **Special** - Order 3 or more ... **1.75**
A Predator hunts a volatile prison!
Nexus: Alien Justice 1-3 3.95/**3.50**

DC COMICS

Reg./ Sale
Batman 492,493 ..... 1.25/ **.99**
DC Universe '93 Update 1,2Ş6/**4.95**
Kid Eternity 1 (**Vertigo**) 1.95/**1.50**
Lobo: Victim 1 (**New!**) . 1.75/**1.50**

Milestone Comics

Blood Syndicate 1 (**New!**)2.95/**2.50**
Hardware 1 (**New!**) 2.95/**2.50**
Icon 1 (**New!**) 2.95/**2.50**
Collector sets include a poster, a who's who profile & a limited SkyBox card!

IMAGE

Reg. / Sale
Brigade 4 (**New!**) 1.95/**1.50**
Cyberforce 3,4 (**New!**) 1.95/**1.75**
Darker Image 1 (**New!**) ... 2.50/**1.95**
Image Swimsuit Special ... 1.95/**1.50**
Hottest babes by the hottest artists!
Maxx 1 (New - Kieth art) . 1.95/**1.75**
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